musical
COURIER

NOVEMBER 15, 1950 25 CENTS

THE
MANNES - GIMPEL - SILVA
TRIO

WITH ARTISTS IN THE AUTUMN

TEAM . . . Reginald Kell and Mieczyslaw Horszowski, r., who recorded for Mercury the two Brahms Sonatas for Clarinet and Piano, are to appear jointly at Frick Gallery, New York, at the University of Chicago, University of Michigan, Worcester (Mass.) Art Museum, and elsewhere.

EXTRACURRICULAR . . . A recent country holiday was spent by Lilian Kallir, pianist, soon to be soloist in a world-wide broadcast with the Oklahoma City Symphony and the Little Symphony there.

N.M.L. PARTY . . . At the National Music League's annual reception for supporting members at the home of Mr. and Mrs. S. W. Gross. Back row, l. to r., Olin Downes, guest speaker; Abram Chasins; Anna C. Molyneaux, managing director; Robert E. Simon, Jr., president; front row, Jennie Tourel; Genia Cherkassky, promotion director; the host and hostess.

FOURSOME . . . Now quartet-in-residence at the Eastman School of Music, Rochester, N. Y., the reorganized Kilbourn Quartet, composed of faculty members, made its debut on Oct. 24 in Kilbourn Hall. Standing, l., André de Ribaupierre, first violin; Francis Tursi, viola; seated, Dr. Paul White, second violin; Gabor Rejto, cello.

CROSSROADS POSTER. Victor Minciotti, baritone, while in Vienna for a concert, stands beside the announcement of his appearance, at an intersection of two main thoroughfares.

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Mrs. Coolidge Honored At Capital Festival

By James G. Deane

WASHINGTON.—A notable chamber music series marked the 25th anniversary of the Elizabeth Sprague Coolidge Foundation at the Library of Congress on Oct. 28, 29 and 30. It was the foundation's eleventh festival, and the first since 1944.

Four world premieres were highlighted, and Mrs. Coolidge herself—the "fairy godmother of chamber music"—was on hand to hear all five concerts and, at the final one, to celebrate her 86th birthday. On that occasion Librarian Luther H. Evans paid tribute to her "generosity, vision, ideals and perseverance" in aiding chamber music and musicians. Mrs. Coolidge in turn paid tribute to the two "indefatigable partners" she said helped her create the foundation—Dr. Herbert Putnam, former librarian, and Carl Engel, late chief of the library's music division.

As it turned out, the premieres for the most part proved less satisfying than the superb performances of established works by the splendid artists assembled by Dr. Harold Spivacke, the foundation's director. First and probably most successful of the new works was the Fourth String Quartet by William Schuman. It is expertly fashioned, serious in vein, ranging from an impressionistic *adagio* to a robust *presto-prestissimo*. The Hungarian Quartet performed it effectively on a bill with Beethoven's op. 135 and Schubert's op. 161.

Next was a Piano Quintet by Robert Palmer, played by the energetic Juilliard String Quartet with Erich Itor Kahn at the piano. The work is ably written, but the first hearing failed to establish any particular message. This program also offered the delightful flute quartet (K.V. 285) by Mozart, with Julius Baker as flutist, and Brahms' String Sextet, op. 18.

Third of the novelties was a Piano Quartet by Aaron Copland. Despite a wide gamut of rhythmic and technical effects, it was a disappointment, especially in contrast with Copland's own Appalachian Spring, played on the final program. The New York Quartet, with Hermann Busch substituting for ailing Frank Miller at the cello, offset Copland's work with readings of Mozart's E flat Quintet and Brahms' quartet in G minor. Horszowski's piano contribution was especially impressive.

New Malipiero Score

Soprano Jennie Tourel collaborated with musicians from the National Symphony in the final novelty, by Gian Francesco Malipiero, called Cinque Favole (Five Fables), consisting of songs about rats, a raven, a serpent, a swan and a wolf. While the music was somewhat cryptic, Miss Tourel more than made up for it with her knowing interpretation. She also sang two Mozart arias. Howard Mitchell conducted Mozart's Idomeneo Overture and two works commissioned in other years by the Coolidge Foundation—Stravinsky's Apollon Musagète and the Copland ballet music previously mentioned.

Works created earlier for Mrs. Coolidge also had a place on another program. These were the suite for viola and piano by Bloch, splendidly played by Milton Katims and Mr. Kahn, and Ravel's songs of Madagascar for voice, flute, cello and piano, with Miss Tourel as able soloist. Alexander Schneider rendered Bach's first partita admirably, and Miss Tourel concluded the evening with Moussorgsky's Songs and Dances of Death.

Early Season Events

Rudolf Serkin ripped a thumbnail in the Beethoven "Emperor" in Chicago and had to postpone a recital here, but he and Adolph Busch appeared at the Library for their annual sonata recital, the composers being Mozart, Brahms, Schubert and Beethoven and the performance being impeccable. Serkin's substitute in Constitution Hall was far from a let-down. Leonard Shure gave a taxing program of Brahms, Beethoven, Debussy and Chopin and aroused demands that he be brought back next season on his own account.

Orchestrally the season started with Ormandy and his Philadelphians in a conventional but well-played program built around Beethoven's Seventh. Beecham and his Royal Philharmonic soon followed with a program that veritably sparkled. Mozart's Jupiter and Haydn's No. 102 were the major items, but had no monopoly of the clamorous applause, and Beecham's Star-Spangled Banner caused a sensation. For the National Symphony opener, Howard Mitchell had Guiomar Novaes as pianist for the Schumann Concerto and added Samuel Barber's 1st Symphony and some opulent Respighi. The next Wednesday featured a concert premiere—Creston's new Concerto, op. 43, with Earl Wild at the piano. The work pays sufficient heed to classic forebears to assure it a fairly favorable reception in concert halls. Mr. Mitchell also programmed the Rachmaninoff 2nd Symphony, Purcell and Beethoven works. . . . Beautiful singing was done by Finland's Polytech Chorus in an evening program in Constitution Hall.

ON THE COVER

The Mannes-Gimpel-Silva Trio was formed in the spring of 1950, replacing the Mannes Trio, which after two successful seasons had to be discontinued owing to the inability of the violinist, Vittorio Brero, to return to this country. The other two members, Messrs. Mannes and Silva, continue with the present ensemble, which will make its first New York appearance at Times Hall on Jan. 16.

Leopold Mannes, pianist, has appeared in this country and in Europe as soloist and in ensemble programs. He recently returned from France, where he took part in the Bach Festival at Prades under Pablo Casals.

Bronislav Gimpel, violinist, is known as a soloist, as well as for his appearances with chamber music groups. He is now in the midst of an extended European tour culminating on Dec. 17 with an appearance as soloist with the London Philharmonic Orchestra.

Luigi Silva, cellist, prominent both in Europe and in this country, has toured extensively as soloist and in ensemble. He is at present making a recital tour which includes appearances in the Pacific Northwest and in Alaska.

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Seventy-first Year
November 15, 1950

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

Drawing by Harold C. Schonberg

G.B.S.

READING the obituaries of George Bernard Shaw, one was struck less with the fact that a great dramatist had died than that a symbol had passed away. The querulant gadfly that he was in the last generation stood for a type of wit and independence of mind that will be hard to duplicate. Perhaps it never will be. The world grows more and more totalitarian; and thinking everywhere becomes more and more regimented. We need more men like Shaw, who never hesitated to speak his mind. Whatever his future place as a dramatist, his place as a man is assured.

Shaw's independence of thought carried into his music criticisms. From 1888-90 he was critic of the London *Star;* from 1890-94 of *The World.* And in 1898 he published *The Perfect Wagnerite.*

As a critic, Shaw was often pretty dogmatic, but he had a right to his dogmaticism. Although his formal musical education was not academic, it was remarkably thorough. His mother was a singer who participated in amateur operatic performances in Dublin, and young Shaw grew up surrounded with music. Mozart was his daily bread, and Wagner became his early passion, almost as great as Fabian Socialism.

When he finally turned to music criticism, Shaw was well equipped. He had decided ideas about the place of the critic. His credo, which he repeated time and again, and which certain modern critics like B. H. Haggin never tire of echoing, could not be stated more clearly: "A critic should not belong to a club at all. He should not know anybody: his hand should be against every man, and every man's hand against him. . . . People have pointed out evidences of personal feeling in my notices, as if they were accusing me of a misdemeanor, not knowing that criticism written without personal feeling is not worth reading. It is the capacity for making good or bad art a personal matter that makes a man a critic. . . . When people do less than their best, and do that less at once badly and self-complacently, I hate them, loathe them, detest them, long to tear them limb from limb and strew them in gobbets about the stage or platform. . . . In the same way, really fine artists inspire me with the warmest personal regard, which I gratify in writing my notices without the smallest reference to such monstrous conceits as justice, impartiality, and the rest of the ideals."

Later Shaw amplified these statements: "Never in my life have I penned an impartial criticism; and I hope I never may. . . . Thus there arises a deadly emnity between myself and the impresarios; for whereas their aim is to satisfy the public, often at huge risk and expense, I seize on their costliest efforts as the most conspicuous examples of the shortcomings which rob me of the fullest satisfaction of my artistic cravings. They may feel this is to be diabolically unfair to them whenever they have done the very utmost that extenuating circumstances allow; but that does not shake me, since I know that the critic who accepts existing circumstances loses from that moment all his dynamic quality. He stops the clock. His real business is to find fault; to ask for more; to knock his head against stone walls. . . . One must, of course, know the facts, and that is where the critic's skill comes in; but a moral has to be drawn from the facts, and that is where his bias comes out."

SO Shaw went his own way, ripping off the stuffed shirts, ridiculing pomposity, virtuosity, his colleagues, pundit professors, singing teachers, operatic acting and librettos—and praising every musician who he felt was dedicated to his art. Time and again he patiently pointed out that he, George Bernard Shaw, could, if he wished, write "standard" music criticism, and could cite parallel fifths and augmented triads with the best of them. But that, he maintained, was a smoke-screen. The aims of criticism, as he saw it, was first to know what one was talking about, preserve a free hand, and write about it in an entertaining manner. Shaw used the needle, not the bludgeon.

The gems of wit that are scattered through the criticisms! "At his first appearance he tried over the *Kreutzer* Sonata and did not seem to think much of it." Of Albani, a singer with a dazzling vocal technique: "Criticism only mutters between its teeth when she drawls down the scale of E natural like a woman who will not come downstairs sensibly because she wants to show off her diamonds." Of a pianist: "I do not know that she plays any better than I do, except in respect of her fingering scales properly and hitting the right notes instead of the wrong ones." "He gives us a description of Don Juan, not an impersonation of him." "Dvorak's Requiem bored Birmingham so desperately that it was unanimously voted a work of extraordinary depth and impressiveness." "Miss Osmond . . . is a young English pianist who has studied in England from first to last, which is at present, I am sorry to say, a course rather patriotic than wise." On program notes: "so useful in keeping your eyes upon the music and your ears off it." This could go on here for page after page.

THE Perfect Wagnerite, Shaw's interpretation of Wagner's *Ring* in terms of Marxist-Fabian Socialistic thought, poses a special set of problems. How much G.B.S. actually believed in what he wrote, how deep he had his tongue in his cheek, or how much he was carried away by a brilliant intellectual exercise will never be known. At any rate, this little book is a *tour de force.* When there is an inconsistency in Wagner's scheme of things, *vis-à-vis* Shaw's, he gently corrects the composer, or gently rebukes him. Some of the political thinking in the book may sound a little naïve today, and yet it is shot through with statements that make one think Shaw had second sight. "It is the Lie that must, on the highest principles, hide the Truth." One thinks back over the last few years. Shaw pointed out, too, that Siegfried was "an anticipation of the 'overman' of Nietzsche," an opinion held in general currency in certain high German circles not too long ago.

Shaw makes all kinds of analogies between the *Ring* cycle and Wagner's socialism. Wagner would have been startled to see the ingenious things Shaw reads into his librettos; but that does not make the book any less stimulating reading. There are a couple of additional chapters, especially the one on the nineteenth century, that are brilliant pieces of work. In a comparison of Bach and Beethoven, for example, Shaw makes the point that "Bach sets comic dialogues to music exactly as he set the recitatives of the Passion, there being for him, apparently, only one recitative possible, and that the musically best." This shows a penetrating understanding of Bach, just as his insistence that "Wagner did not begin a movement: he consummated it" shows an equally penetrating view of musical history and perspective. Don't forget that Shaw was right on top of Wagner. *The Perfect Wagnerite* is full of things that reveal the fact that Shaw knew more about music than most of the so-called specialists of his day. And he ends the book with the following typical Shavian flourish: "The truth is, there is nothing wrong with England except the wealth which attracts teachers of singing to her shores in sufficient numbers to extinguish the voices of all natives who have any talent as singers. Our salvation must come from the class that is too poor to have lessons."

After carefully reading *Music in London* and *The Perfect Wagnerite,* one does have a question or two about Shaw as a critic. Said question involves his place. Was there a greater music critic who wrote in the English language? If so, who?

SCENE FROM DON CARLO, Verdi opera newly staged by the Metropolitan on the opening night of the season. Principals, l. to r., are Anne Bollinger, Robert Merrill, Delia Rigal, Fedora Barbieri, Jussi Bjoerling and (on the steps), Cesare Siepi.

New "Met" Regime Opens with Don Carlo

By Dr. Henry W. Levinger

INAUGURATING the new administration of Rudolf Bing as General Manager on Nov. 6, the opening night's production of the Metropolitan Opera's 66th season, a revival of Verdi's Don Carlo, newly cast and staged, held more than customary attraction. Not only was the usual brilliant "first night" audience on hand to lend *éclat* to the proceedings, but the events on the stage were distinguished both aurally and visually.

A new scheme of ticket sales for three gala premieres had sold out the performance at advanced prices. There was an attendance of 3,800 (including 200 standees, some of whom had waited in line for several days), and a total of $109,500 was taken in at the box office. Televised for the third successive season by the American Broadcasting Company on a nine-station hookup extending as far west as Chicago, the proceedings also included some animated intermission and other features, in addition to the opera, viewed by an estimated video audience of four millions.

The incoming General Manager opened the season with a performance that, musically and production-wise, was an outstanding achievement. So impressive was the offering on stage that the audience—usually paying more attention to the social side of the evening—remained in their seats except at intermissions, and for the most part, attended to the opera itself.

The new production—sumptuous in its settings and costumes by Rolf Gerard, and offering an entirely new cast, with four artists bowing to the company—Delia Rigal, soprano; Fedora Barbieri, contralto; Cesare Siepi, basso, and Lucine Amara, soprano—was under the musical direction of Fritz Stiedry, and had been staged by Margaret Webster, noted Broadway dramatic director—the first woman ever to stage opera at this house.

The notable cast also listed such prominent members of the company as Jussi Bjoerling, Robert Merrill, Jerome Hines, and others, constituting one of the strongest vocal galaxies heard on this stage in some years.

Don Carlo's History

Verdi's Don Carlo, completed in 1867, four years before Aida, is one of the not-too-well known scores of the master. It had been heard briefly at the Metropolitan from 1920 to 1923. The composer worked on it intermittently for 19 years. Four versions of the work exist, of which the four-act edition of 1884 (omitting the opening scene) rather than the five-act original heard at the Paris premiere, was presented on this occasion. Based on Schiller's drama, Don Carlos, which hymns human freedom, it is an opera timely today, with its burning message of human liberty and dignity.

The story may be summarized as follows: Don Carlo, Infante of Spain, was engaged to Elisabeth of Valois. Political circumstances made his chosen bride instead the wife of his father, King Philip II. At the cloister of the Convent of St. Just, he seeks comfort for his broken heart. His friend Rodrigo, Marquis of Posa, wants him to depart for Flanders to help those there to break the tyranny of Spain and to free himself from his unfortunate infatuation. Before leaving, Carlo seeks an audience, through Posa, with the Queen. He wishes to ask her help in persuading his father to let him go, but also to reassure her of his undying devotion. She repulses him. The King and his retinue interrupt them, the Monarch reprimanding the Queen's Lady-in-waiting for leaving her unattended, and bans her from the court. Posa pleads with the King for mercy towards Flanders. But the King warns the former to guard himself against the Grand Inquisitor, who as head of the Church is averse to liberal ideas.

In the garden of the palace, Carlo awaits the Queen in response to a letter he believes Elisabeth has sent him. But it is the Princess Eboli who has dispatched the *billet-doux* and whom he finds veiled and woos passionately. After discovering her identity, he tells her that his love belongs to someone else. She furiously accuses him of loving Elisabeth. Rodrigo protects his friend from Eboli's rage.

In a square before the Cathedral, an *auto-da-fé* for the burning of heretics is about to take place. When emissaries from Flanders ask the King's mercy for their province, Don Carlo draws his sword, pledging his assistance in their fight for freedom. The King forces Posa to disarm the insurgent Prince, who is arrested.

In his library, the King laments his wife's coldness. He consults the Grand Inquisitor. The latter demands death for Posa, in whom he sees the champion of independence. Elisabeth arrives to complain that her jewel casket has been stolen. Eboli and Posa accompany her. The former, who has placed the box on the King's desk, because of her jealousy of Carlo, confesses to her indiscretion. She swears to rescue Carlo.

Posa visits Carlo in prison and is shot to death by a sentry of the Inquisition. Carlo is saved by the supreme sacrifice of his friend.

In the Convent, Elisabeth bids farewell to the Prince. Philip surprises the lovers. He is in company with the Grand Inquisitor, who now demands death for Carlo also. But the ghost of Charles V emerges from his tomb, and in a rather unconvincing example of *deus ex machina*, rescues Carlo from his persecutors.

To this libretto—for which the French authors, Joseph Méry and Camille du Locle, have taken from Schiller only the theatrical situations and not the noble and flaming message of the original—Verdi wrote music which restored the dignity and power of the poet's conception. The composer created scenes which elevate this score to one of the most moving and penetrating works from his pen. The arias of the King (Ella giammai m'amo) and of Eboli (O don fatale) rank among the most celebrated in operatic literature. The scene between the King and the Grand Inquisitor (two basses) is one of the highlights of the entire musico-dramatic theatre.

Performance Is Brilliant

With its performance the Metropolitan rendered a service to American opera-lovers. Mounted à la Velasquez, in exquisite taste, with colorful and stylistically immaculate settings and costumes by Rolf Gerard, and with the masterful staging of Margaret Webster, and devoted musical direction of Fritz Stiedry, the tremendous success of this production was virtually guaranteed. In addition, the galaxy of first rate singers in the cast conjured up memories of the "Golden Age" of the Metropolitan.

As previously noted, there were four debuts. Delia Rigal as Elisabeth was in

(*Continued on page 8*)

Worcester's Festival Shows Notable Gains

By Jules Wolffers

WORCESTER, MASS.—Several factors combined to make the 91st season of the Worcester Music Festival one of the finest in recent years. First was the vastly improved acoustic conditions in Worcester Memorial Auditorium; second, the initial hearing of an interesting new composition; and third, the remarkable work turned in by an eminent list of soloists.

This is not to slight the splendid playing of the Philadelphia Orchestra under Eugene Ormandy, or the effective singing of the Festival Chorus under the leadership of Boris Goldovsky, music director of the Festival. But these two organizations, while they form the backbone of the series, need all the elements which effect variety and scope. This year these were present in good measure.

AT 91st WORCESTER FESTIVAL . . . Left, Boris Goldovsky, musical director; Genia Nemenoff, who with Pierre Luboshutz, right, appeared as soloist in the Martinu Two-Piano Concerto and Brahms' Liebeslieder; and Eugene Ormandy, conductor of the Philadelphia Orchestra, which played for the series.

It has long been established that honest criticism is best for all concerned. In the past, there has been pointed comment in these pages about the acoustic difficulties of the Worcester Auditorium. It is not impossible that this candid discussion of an admittedly sore point may have had some slight share in the vast improvement noted this year. Acoustic engineers from the Massachusetts Institute of Technology have worked on the problem, and while a loudspeaker system is still needed, tone and balance are now quite satisfactory. The music can be heard with pleasure and comfort, and attempts to assay quality of tone have been taken out of the realm of guesswork.

Request Program as Opener

The first program, on Oct. 23, did not cause the Philadelphians to try too hard for what is evidently considered a warm-up for the subscription series proper. This opener, which used to be called "Concert of Familiar Music," now is named "Request Program," with the works to be performed selected by ballot from a prepared list. The program chosen included the overture to Rossini's opera The Italian Maiden in Algiers; the Mendelssohn Violin Concerto, with Isaac Stern as soloist; a choral-orchestra arrangement of Sibelius's Finlandia; a like choral version of the Johann Strauss waltz, Tales of the Vienna Woods; The Moldau, by Smetana; and the Tchaikovsky 1812 Overture.

Especially notable was the fine performance turned in by Mr. Stern, who displayed all the violinistic virtues, allied to an excellent interpretation. The soloist's return to the original outlines of the work, with all the moss of a century of fiddler's accretions ruthlessly cut away, scarcely made a ripple in the orchestra, which proceeded at accustomed tempi and with all the "traditional" holds and pauses.

Alexander Hilsberg, associate conductor and concertmaster of the orchestra, conducted with energy and care throughout the rest of the program. The Festival Chorus, this year streamlined to some 200 voices, had the advantage of Mr. Goldovsky's skilled leadership, but the choral works presented were not significant enough to try singers' and conductor's mettle.

Creston's Third Symphony Premiered

Presentation of the new work came on Oct. 30, when Paul Creston's Symphony No. 3 had the advantage of an inspired reading by the Philadelphians under Ormandy. Completed in July of this year, the work was commissioned by the family of the noted Worcester patron of the arts, the late Aldus C. Higgins, and dedicated to the Worcester Festival in his memory. Each of the three movements bears a title—The Nativity; The Crucifixion; The Resurrection—with the whole subtitled Three Mysteries.

The composer has drawn on the riches of Gregorian chant for his melodic material, which he treats and develops with devotion, artistry, craftsmanship and a subtle, refined taste. While Mr. Creston has stated that "the work is a musical parallel of the inherent emotional reactions rather than a narrative or painting," the symphony at times becomes programmatic, in an emotional sense at least. Thus in the second movement there are repeated sighs of anguish and compassion. In the finale the orchestra gives voice to triumphant proclamation. Subordinating all virtuosity of means to his reverent intention, the New York composer has created a good, honest and telling piece, readily accessible at first hearing—a fact which the cordially-disposed audience made plain to the composer by calling him to the platform for rounds of applause.

Artist's Night

This Friday concert, "Artist's Night," also had the advantage of the appearance of Elena Nikolaidi. While the contralto was troubled by a slight cough and consequently not in the best of voice, her artistry was more than sufficient to project the mood of Mahler's Songs of a Wayfarer, and her operatic offerings were sung with drama and conviction. Mr. Ormandy's accompaniments were superb, with the opening Weber Freischütz Overture and closing Till Eulenspiegel by Strauss receiving sparkling performances.

Another notable interpretation came in the closing Saturday night concert when Rudolf Firkusny gave an exceedingly sensitive and refined rendition of the Beethoven Third Piano Concerto. In this program also, the orchestra and Mr. Ormandy distinguished themselves with first-class work in Wagner's Prelude to Act III of Lohengrin and the Festival finale, Berlioz's Symphonie Fantastique. Borodin's Polovetzian Dances, for mixed chorus and orchestra, did not prove particularly effective.

On the same morning a delightful program for children drew a capacity house (sold out two weeks in advance). Alexander Hilsberg conducted Harl McDonald's Children's Symphony (on Familiar Tunes), the Beethoven Concerto No. 1, with Susan Starr, child pianist, as soloist; Irving Fine's witty choruses from Alice in Wonderland, done by the Worcester County School Chorus, George Kleinsinger's amusing Adventures of a Zoo, with Paul Tripp the narrator.

Choral Program

Assignments in Boston prevented this reviewer's attendance at the opening subscription concert and the Thursday Choral Program. According to informants, all performances went well and the soloists were splendid without exception. It was felt that the smaller size of the chorus was not particularly an advantage. The auditorium needs lots of volume from its singers. Also there seems to be a scarcity of male singers who were more than usually heavily outnumbered by the ladies.

On Tuesday evening the program listed Ormandy's transcription of Bach's Toccata and Fugue; the Brahms Love Songs, for Chorus and Two Pianos; Martinu's Concerto for Two Pianos and Orchestra; Britten's Festival Te Deum, for Chorus and Organ, with William Self the organist; and the Beethoven Fifth. Pierre Luboshutz and Genia Nemenoff were the duo-pianists.

The choral program, under the baton of Mr. Goldovsky, included Bach's Cantata No. 4; scenes from Mozart's Idomeneo; Villa-Lobos's stirring symphonic poem, Mandu-Carara; and arias by the Metropolitan Opera baritone, Robert Merrill. Soloists for the choral works were Willabelle Underwood, soprano; Rosalind Elias, contralto, and Raymond Smolover, tenor.

To sum up, this year's Worcester Music Festival was a worthy addition to the annals of the venerable series. It is to be hoped that the custom of commissioning new works for the Festival may become an annual event.

ROYAL MUSICIANS

Born to the Purple, They Chose the Tonal Art as an Avocation

A ROYAL VIRTUOSO. Portrait of a Flutist, in the collection of Thomas Weitemeyer of the Metropolitan Galleries, New York. The canvas has been identified by Dr. Maurice H. Goldblatt*, of Chicago, as a Portrait of Frederick the Great as a Musician, completed in the King's youth by Antoine Pesne, court painter.

[The accession of Gustaf VI to the throne of Sweden, following the death of his father, Gustaf V, gives opportunity to review the part played by various monarchs in music. The article gains added timeliness because of the visit to the United States of Crown Prince Olaf and Crown Princess Martha of Norway, to attend the American-Scandinavian Foundation anniversary ceremonies in New York on Nov. 29.]

By Herbert Antcliffe

RICHARD STRAUSS, when he was the favorite composer of the then German Emperor, William II, once said that "one must be careful what one says about the music of royal composers, for one can never be sure by whom it was written." Probably he was repeating what one or more of his predecessors had said, for the opinion expressed had long been a common one.

Yet there can be no question that many princes and princesses, some of whom have ruled as heads of great nations and empires, have themselves been gifted above the ordinary both as interpretative artists and as creative musicians. That David the Psalmist is reputed to have won his position as King first by acting as a musician was not so remarkable in those early days as it would be now, for music and leadership were commonly associated. Many minstrels of that and later times became kings, and rulers were proud to be accomplished in the arts of music.

In our own part of the world, history in this matter begins only in the ninth century, and Alfred was the earliest of whom we have any definite record. Later we have Bertrand de Born, who was more of a Kingmaker than himself a King, though he ruled in a kingly manner over Aquitaine and its Barons for some time. His great rival, whose absence gave him the chance to govern, was Richard Lionheart, whose activities as a musician have become legendary and unreliable.

The Tudor Era

The Tudor period is known as the most musical time in the whole history of England, and it is not surprising that its second King, Henry VIII, was himself an excellent musician, an instrumentalist and composer, as were his two daughters, Mary and Elizabeth, and his great-nieces, Mary Queen of the Scots and the Lady Jane Grey.

Born only nine years after Henry, the Emperor Charles V, a Hapsburg by descent and as strong an opponent of Luther as Henry had been in his younger days, was so considerable a musician that the Belgian historian, Edmund van der Straeten, devoted a whole volume to a study of his work in this respect. As he was also an extremely busy politician and warrior, and from his earliest days was placed in a position as ruler that might be expected to take the whole time and energy of any one man, perhaps he was one of those to whom the remark of Strauss particularly applies.

Frederick as Flute Virtuoso

A couple of centuries later came a series of musicians of royal blood, most of whom were nearly related and which has continued down to the present time. This began with Frederick the Great, the patron of C. P. Emmanuel Bach and friend of this musician's father, Johann Sebastian. Frederick was himself a considerable composer, an art which he studied with Carl Heinrich Graun, director of the Berlin Opera, and others. He was a proficient flutist—one of the best of his time—and a pupil of the eminent flute virtuoso and composer, Quantz. Many of Frederick's compositions were published a century after his death, and created something of a sensation. Attributed to him are no less than 120 sonatas and four concertos for flute; three cantatas; nine opera arias; as well as many marches for his armies. He also was the promoter of both Italian and German opera.

Frederick's sister, Anna Amalia, Princess of Saxony, who was born in November, 1723 and died in March, 1787, also patronized Emmanuel Bach, who acted as leader of her orchestra and assistant in her magnificent library, now part of the State Library in Berlin. She anticipated Graun by setting the same words regarding the Passion, Der Tod Jesu, to music and by writing a large number of chorale and other music. A younger brother, Henry, had a splendid orchestra in his castle of Rheinberg, and did a certain amount of composition of a dilettante character.

Two other Princesses Amalia, who came later, were musical. The first of these, also named Anna Amalia, was born in 1739 and lived until 1807. She was a Duchess of Saxe-Weimar. Her compositions included an operetta, Erwin und Elmire, but in a more serious manner, at least one string quartet. The other was Marie Amalia Friederike, Princess of Saxony and sister of King John of Saxony. Living and working during a large part of the nineteenth century (she was born in 1794 and died in 1870) when etiquette regarding the appearance of ladies, and particularly of royal ladies, as active musicians was very strict, she wrote under the pseudonym of Amalie Heiter. She also was interested in light music for the stage and contributed a number of operettas but, like her predecessor, turned to more serious work sometimes and, unlike the elder Amalia, composed several operas.

Victoria's Musical Reign

Twenty-five years her junior, Queen Victoria was entirely an amateur, but reports state that she was unquestionably capable as a pianist. Her husband, Prince Albert of Saxe-Coburg-Gotha, was also keenly interested in music, and the progress which the tonal art made in England during her reign may to some extent be attributed to her friendship with Mendelssohn and to the number of excellent German musicians who came over as a result of this. Some

(Continued on page 25)

*Dr. Goldblatt, violinist and composer, was an instructor of violin at the Chicago Musical College until 1940, when he decided to devote his entire time to art. He is Director of the Art Galleries at the University of Notre Dame.

London Launches Concert Series, Applauds Three Operatic Revivals

By Arthur Notcutt

LONDON.—A new enterprise—the Museum Gallery Concerts, held on Sundays at the Victoria and Albert Museum, South Kensington—has added a novel feature to the musical life of London. They follow the lines of the famous wartime National Gallery Concerts, and no one more fitting than Dame Myra Hess could have been chosen to open them. She expressed her delight in so doing both publicly and in a talk with this writer after the concert. The program was devoted to Mozart, in which Dame Myra had the cooperation of a section of the New London Orchestra. She played two concertos in A major (K. 414) and in C minor (K. 491), with the perfection of style, fluency and grace of which she possesses the secret in music of this period. The concerts are held in the room of the Raphael Cartoons lent by the King—an ideal setting.

The Philharmonia Concert season was opened by Boris Christoff in a Lieder recital at Kingsway Hall. The first part was devoted to Brahms, Schubert and Schumann, none of which suit this singer's highly individual style perfectly. In the second half, devoted to Russian songs, he had no difficulty in re-affirming the tremendous impression made at his previous recital.

The Trapp Family Singers, returning from Salzburg, made their London debut at the Royal Albert Hall—altogether too vast a building for an entertainment of this character. Their singing and playing presented numerous attractive features. The audience acclaimed them enthusiastically, but these artists would have had greater opportunities in more intimate surroundings.

Symphonic and Choral Lists

The L.P.O. invariably makes a feature of including choral works at some of its symphony concerts. Now that Boult—an Elgar enthusiast—is the permanent conductor, it is not surprising that The Dream of Gerontius was chosen. The players had the assistance of the London Philharmonic Choir, which, though singing the mystical portions with purity of tone and devotional fervor, failed to give the Demons' Chorus the necessary sardonic and satanic character. The soloists were Kathleen Ferrier, who presented the Angel's music with the utmost beauty of expression and supreme artistry, Richard Lewis, comparatively new to the music of Gerontius, gave indications that he will be a notable exponent of this exceptionally difficult part. Both soloists sang from memory, an inestimable advantage in this particular work. The baritone was Bruce Boyce, not by any means at his best. The orchestral playing throughout was on a high level.

Arrau Plays Beethoven

Other symphony concerts of note were those by the Philharmonia Orchestra under Galliera and the B.B.C. Orchestra under Dobrowen. At both of these the soloist was Claudio Arrau, in the Beethoven G major and "Emperor" Concretos, respectively. This great player interpreted these classics with superlative musicianship. The Philharmonia program included Reznicek's overture to Donna Diana and Brahms' Second Symphony, of which Galliera's reading was conspicuous for its poetic feeling.

Apart from the Concerto, the main work at the B.B.C. concert was Mahler's Das Lied von der Erde, in which the soloists were Mary Jarred and the Dutch tenor, Frans Vroons. Perhaps no living conductor has the same exceptional insight into the spiritual meaning of this work as has Bruno Walter, but it was evident that it made a strong appeal to Dobrowen. England is gradually becoming more "Mahler-minded."

Operatic Renovations

Both opera houses have been newly decorated. The columns in Covent Garden's foyer are now marbled, the walls of the grand staircase newly painted, and the pictures cleaned and varnished. At Sadler's Wells the entire theatre has been repainted, and the new color scheme adds to its attractiveness.

CONSTANCE SHACKLOCK, heard as Marina in Boris Godounoff at Covent Garden.

Covent Garden reopened with Wagner's The Flying Dutchman, a new production staged by Heinz Tietjen of Bayreuth. The opening scene, while exceptionally foggy and gloomy, enables the producer to make the arrival of the Dutchman's ship, with its red sails, vividly effective. The second act is picturesque, and in the third, the chorus displayed keen intelligence and virtuosity. The apotheosis of Senta and the Dutchman has never been satisfactorily solved in any London production, but Tietjen must be complimented on his imaginative ideas.

As the Dutchman (without the conventional hat or beard) a new baritone from Berlin, Josef Metternich, made his debut. His voice—of really fine quality—is more lyric than dramatic, and it seems that Italian opera might be more his *métier* than German. Sylvia Fisher, as Senta, was obviously nervous in the Ballade, but soon warmed to her work and sang with dramatic emphasis. At present her delineation of the character is still faulty, and her makeup should be reconsidered. Rankl conducted the orchestra, which has an excellent new concertmaster in Thomas Matthews.

Boris Revived

Boris Godounoff was played on the third night, with Ludwig Weber in the title role. His conception, while lacking the intensity of Christoff's, seen last year, brought out every aspect of the complex character of the fear-haunted Czar. Weber has long been a familiar figure at Covent Garden, and his voice and art are as magnificent as ever.

Although loath to make any suggestion that would deprive us of the charm of Constance Shacklock's Marina, this reviewer is emphatically of the opinion that the Sandormir scenes are out of place. When the opera was first given in England in 1913 with Chaliapin they were omitted, thereby enabling the stark drama of Boris to make its full effect.

The Rimsky-Korsakoff version was used, the Forest of Kromy scene played after the death of Boris, creating an anti-climax, though this is said to be the composer's original arrangement.

Wolf-Ferrari's Comedy Pleases

At Sadler's Wells the company scored a triumph in reviving Wolf-Ferrari's I Quattro Rusteghi (in the English translation, called The School for Fathers). The production is by Dennis Arundell. The adaptation by Edward Dent of the delightful comedy, with locale changed from 18th century Venice to England of the same period, fits it like a glove. Every character was admirably played, and the humor never exaggerated. James Robertson conducted. The work was received with the greatest enthusiasm.

The regular B.B.C. Studio Opera broadcasts have been referred to in these columns on previous occasions. The most recent was Puccini's Turandot, in which Joan Hammond sang the title role with opulence of tone and dramatic conviction, achieving a *tour de force*. Midgley was a first class Calaf, and the entire performance under Stanford Robinson was admirable, the smaller parts and chorus being especially excellent.

The American pianist Ray Lev in her Wigmore Hall recital displayed unfailing taste and musicianship in a program including Schumann's Fantasia and American pieces by Riegger and Blitzstein.

With the cooperation of the Boyd Neel Orchestra, Denise Lassimone gave an admirable Bach concert, playing the A major and D minor Piano Concertos with high intelligence and finished execution.

Metropolitan Opens Season with Don Carlo

(*Continued from page* 5)

appearance and voice (especially after overcoming initial nervousness) an ideal interpreter of her role. Fedora Barbieri, as Eboli, stopped the show with her aria, O don fatale. Histrionically and vocally, she gave a fascinating account of the unfortunate Princess. In the small assignment as a Celestial Voice, Lucine Amara sang with clarity of tone.

As Philip, Cesare Siepi proved himself a consummate actor and singer. He also was rewarded with a prolonged ovation after his aria.

As the Grand Inquisitor, Jerome Hines was of striking impressiveness, vocally and in appearance. In Robert Merrill, the role of Posa has an admirably intelligent and beautifully singing actor. Jussi Bjoerling lent his superb vocal means to the title role. In other parts Anne Bollinger, Lubomir Vichegonov, Paul Franke, Emery Darcy and Tilda Morse were most effective.

The chorus under Kurt Adler sang with dramatic fervor.

It was almost midnight when the curtain fell and the enthusiastic audience in a prolonged ovation expressed its approval of this memorable evening. The new era of the Metropolitan Opera could not have started under more promising auguries.

Detroit Symphonic Plans Still Hazy

By Marion Gerhardt

DETROIT.—Despite several plans looking toward the revival of the Detroit Symphony Orchestra in the coming season, no concrete project apparently has come to fruition as yet. Among the groups which have been active in the movement are the Women's Association for the Detroit Symphony Orchestra and the members of the defunct board of the Detroit Orchestra, Inc. A recent report was that the Ford Foundation would assist in re-establishing the orchestra if a top-ranking conductor is found to be available.

In any case, community leaders here want an established conductor of the first magnitude, and are unwilling to take anyone short of this rating. It may be that, with weekly conferences taking place, they will be able to engage a stellar conductor who is enough of a taskmaster to bring the orchestra into being, and then have a short season after the first of the year.

In the interim, Detroit will have symphony concerts, and these usually well attended. In addition to the visiting orchestras, there will be performances by three local ensembles, the Little Symphony, the Scandinavian Symphony, and the Women's Symphony—each presenting two or three programs during the year.

C. W. Van Lopik, manager of the Masonic Temple Auditorium, opened the orchestral season by presenting the Boston Symphony. Charles Munch conducted an interesting program of French compositions, and was long applauded by this capacity audience.

Opera Series Heard

The formal season opened late with the Detroit Grand Opera Ass'n. again presenting the Philadelphia LaScala Company in eight performances. The personnel included stars from the Metropolitan Opera for the more important roles, as well as several conductors of that institution. Milton Cross, pre-curtain commentator, helped to lend color to the oft-heard repertoire. Nadja Witkowski, 1949 winner of the Grinnell Foundation Award, made her debut as Micaela and intelligently adjusted her coloratura voice to the role. However, one wished she had been given a part permitting her more fully to display her talent. It is hoped that next year Eleanor Schneider, the 1950 winner, will have an intelligently selected role assigned her.

Lavish Plans for Season

Visiting organizations promise a variety of programs, and all the local concert halls are booked almost nightly. Besides the aforementioned Masonic Temple Series, the Nellie Watts Series, Christian Culture Series, Teicher Concerts and the Modern Dance Series at the Jewish Community Center all promise interesting lists of artists (some appearing on the same evenings). With the wide scope of programs planned, there will be sufficient fare to please the many local concert enthusiasts.

The Ballet Russe de Monte Carlo made an all-too-brief stop to present some of the favorites of its repertoire. All performances drew good audiences.

The first week of December will bring Sadler's Wells Ballet, making their initial appearance in this city. The local management informs us that ticket requests are being received from enthusiasts throughout the state.

The Detroit Town Hall presented the Virtuosi di Roma in their first program here. Director Renato Fasano led his artists in a very interesting list of concerti offerings, which featured Ornella Puliti Santoliquido, pianist; Benedetto Mazzacurati, cellist, and Renzo Sabatini, violist, in the portion of the program heard by this reviewer. The large morning audience enthusiastically received the soloists and the entire group in their concerted numbers.

Osvalds Lemanis and Mirdza Tiliak Lemanis, European ballet dancers, have joined the faculty of the Detroit Institute of Musical Art. Mr. Lemanis was choreographer and ballet master of the Latvian Ballet of Riga, until 1944, and then served as ballet master of the Stuttgart Opera from 1945 to 1949. In addition to their teaching, the Yemanis "team" will appear in several ballet programs in and near Detroit.

Rose Suzanne der Derian, soprano, has returned to Detroit after fulfilling engagements in the midwest, among them a recital in Kimball Hall, Chicago, and a concert appearance at Mundelein College.

Geneva Contest Winners

GENEVA.—Out of 255 candidates who passed the preliminaries for the sixth International Competition here, 66 were admitted to the finals, and the following won leading awards from a jury of 45 under the presidency of Henri Gagnebin:

Male singers, first prize, 1,000 francs, awarded to Matti Lehtinen, of Finland; women's voice, first prize, 1,000 francs, Nell Rankin, U. S. A.; women violinists, second prize only, 500 francs, unanimously awarded to Mlle. Huguette Fernandez, of Spain; male violinists, only medals awarded, to Fulvio Montanaro, Italy, and David Montagu, Chicago, U. S. A.; organ, second prize only, 500 francs, Mlle. Marie-Claire Alain, France; trumpet, first prize, 600 francs, Roger Delmotte, France, second prize, 300 francs, unanimously awarded to Pierre Cox, of Belgium, and the same to Edgar Dewulf, of Belgium; clarinet, first prize, 600 francs, Paul-Jacques Lambert, of France, and second prize, 300 francs, unanimously awarded to Gilbert Voisin, of France; women pianists, only three medals, won respectively, by Ingrid Maebler, of Austria, Michele Héraud, of France, and Fanny Ingold, of Uruguay; male pianists, three second prizes of 500 francs each, to Hubert Harry, English pianist living in Geneva; Sergio Perticaroli, of Italy, and Georges Alexandrovitch, of Roumania. In addition two medals were awarded in piano—one by unanimity to Hans Graf, of Austria, another to Homero Ribeiro de Magalhaes, of Brazil; and diplomas to Maria Luisa Candelora, of Italy; Therese Chanteau, of France; Zahava Edelsack of Los Angeles, U. S. A.; Françoise Le Goniec, of France; Giula Villa, of Italy; Henri Gautier, of France; Werner Hoppstock and Guenther Ludwig, both of Germany; Eduard Mrazek, of Austria, and Heinz Raeumelt, of Germany.

Laberge Manager of Kinor Group

The Kinor Symphonietta, Siegfried Landau, conductor, has gone under the management of Bernard R. LaBerge. The group's New York recital is scheduled for Dec. 16 in Times Hall. The Symphonietta's program repertoire includes, besides standard lists, a special one of Hebrew music.

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Opera and Ballet Head Los Angeles Attractions

By C. Sharpless Hickman

LOS ANGELES.—The San Francisco Opera Company's series, under the local aegis of the Southern California Symphony Association, thus far has included productions of Parsifal, Tristan, Andrea Chenier and The Marriage of Figaro, reviewed in these columns on their first hearings in their home city.

The local bow of the Sadler's Wells Ballet had a particularly glittering turnout of Hollywood celebrities in Shrine Auditorium, under the auspices of the Los Angeles Civic Light Opera Ass'n. In the Sleeping Beauty ballet of Tchaikovsky, there was a feeling of elegance and sumptuousness—of a truly fairy-tale world created in exquisitely blended hues by Oliver Messel's settings and costumes. There were several interesting contemporary works on a subsequent bill. Only the size of the Auditorium, which seats 6,500, at times gave a certain somewhat remote impression to the performances.

Ballet on a more intimate scale opened with the showing of Jerome Moross' Ballet Ballads, seen last season in New York. This mixture of folk-song, dance and story has many fascinating moments—particularly Willie the Weeper, superbly sung by Jerry Duane and Olga Lunick. Scoring effectively in vocal roles were Ted Uppman as Davy Crockett, Joan Spafford as his wife, Sally Ann, and Marni Nixon and Paul Hinshaw as Susanna and the Parson in Susanna and the Elders. Staged in the 350-seat Century Theatre, the program provided unusual entertainment, pleasing to drama, music and dance enthusiasts.

Menotti Operas Produced

Gian-Carlo Menotti's The Medium and The Telephone were offered here under James Doolittle's aegis, with Mary Davenport in the title role of the former work, and Maria D'Attili and Loren Welch in the curtain-raiser, which latter had been seen here several times in private performances. The fine small orchestra of Philharmonic players, led by William McDermott, made Menotti's Medium score thrilling to hear, but Miss Davenport was overly theatrical. Important were Ted Barnett as the mute and Evelyn Keller as the daughter.

Other stage events included the Los Angeles Conservatory of Music production of Rigoletto in its "dollar opera" series (an event commendable as a school production, but hardly to be classed as professional from the aspect of solo abilities, chorus or orchestra) and the first opera reading clubs productions of the new season—Madame Butterfly by the Hollywood group and Mignon by Euterpe—both of which were distinguished by the fine singers participating. Among them were Paul Keast, Burl Dean Smith and Yola Caselle in Butterfly and Lilias Gilbert as Mignon.

Music Guild Opening

The local Music Guild opened its sixth season with a fine evening of music by Vitya Vronsky and Victor Babin, duo-pianists, who were joined by Eudice Shapiro and Joseph Eger, horn, in the Brahms E flat Trio (op. 40), with Mr. Babin at the keyboard, and in Schumann's B flat Andante and Variations for two pianos, two cellos and horn, with Victor Gottlieb and James Arkatov as the cellists. The work had its first local performance in its original form (being usually heard for two pianos alone). A highlight of the concert was Vronsky and Babin's elegant playing of Mozart's Sonata in C for Piano, four hands (K. 521) and Stravinsky's Concerto for Two Solo Pianos. The event was a testament to the soloists' technical and interpretative finesse, as well as to manager Alfred Leonard's program policies, building virtually a subscription sell-out for the Music Guild series in five years.

Another duo recital boasting an interesting program and gifted interpreters was the concert of 20th century music for violin and piano by Robert Gross and Leonard Stein. Attention focussed on the American premiere of Webern's delicate and elusive Four Pieces, op. 7, and the local introduction of Norman Dello Joio's Variations and Capriccio. The latter, a bright, tight-knit piece, was an effective curtain-raiser, but overshadowing it was Gross' performance of Hindemith's Second Sonata for violin alone, and a thrilling reading of Bartok's complex and difficult Second Sonata. Stravinsky's Duo Concertant filled out the evening.

Klemperer Conducts Again

Important events were the all-Bach program led by Otto Klemperer at the University of Southern California, and the appearance of the Fine Arts String Quartet of Chicago and pianist Jesus Maria Sanroma on the Music Guild series. Dr. Klemperer (stopping off for his only U.S. concert of the season, between engagements in Australia and Canada, after which he goes to Europe) conducted a hand-picked chamber orchestra in the first, third and fifth Brandenburg Concertos, and the B Minor Suite. It was fine Bach playing, warm in feeling, with beautiful balance between the various solo instruments, among which were Adolph Koldofsky on the violin and violino piccolo, flutist Arthur Gleghorn and Alice Ehlers, harpsichord. The program benefitted the Guild Opera of Los Angeles and U.S.C.'s School of Music Fund.

The Music Guild program included Mozart's E flat Piano Quartet No. 2 and Schumann's ebullient E flat Piano Quintet, Sanroma showed his other side with the taxing "Eroica" variations by Beethoven. On their own account the Fine Arts Quartet played Prokofieff's Second Quartet, a reading remarkable for its transparency and consistently lyric atmosphere.

Other recent events included a recital by the Hungarian Quartet, in residence again at U.S.C., with Jacob Lateiner as the fine soloist in both books of Brahms' Paganini Variations; a brilliant concert by Shirley and Leah Effenbach, young duo-pianists; a local debut by the excellent, London-trained Chinese pianist, Florence Wong; and a thunderously received recital by pianist Artur Rubinstein, which opened the Behymer series.

Coast News

William Van Den Burg has been appointed the Philharmonic Orchestra's assistant conductor. He will probably take over first cellist duties, since young Robert La Marchina faces an imminent call from his draft board. John Barnett continues as the orchestra's regular associate conductor under Wallenstein, and this season will have a regular concert-pair to himself, with Isaac Stern as soloist. . . . At the luncheon given for the San Francisco Opera personnel by the Opera Guild of Los Angeles, it was revealed that the Los Angeles County Board of Supervisors had again granted a subsidy to the local Guild Opera Company, which will enable the group to give a third spring season of popular-priced opera in English under Carl Ebert's general direction. . . . The Philharmonic Orchestra announced that 75% of its regular 18 concert-pairs had been sold on a season-subscription basis, with the likelihood the total would reach 80-85% before the concerts begin on Nov. 17—a new record. . . . Back from Europe, where he conducted the Amsterdam Radio Symphony, Franz Waxman is preparing plans for his 1951 Los Angeles Music Festival, and is busy scoring An American Tragedy for Paramount Pictures and recording a suite of his music for the film Sunset Boulevard. . . . Dr. Jan Popper, who had charge of the Berkshire Music Center's opera workshop this summer, is being raised to the rank of Associate Professor at U.C.L.A., where he will again be in residence next semester. This is a loss for Stanford University, but a gain for us. It is reported his Intimate Opera Players (now called the Popper Musical Theatre) is to be signed for the 1951-52 season by one of the country's major managements.

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Dorothy STAHL

Prima-donna, Chautauqua Opera, Soloist with the Dessoff choirs at Carnegie

Of her Town Hall debut on March 11th the critics said: *N. Y. Times:* "Her assets include a notably mature voice of lovely quality, thorough musicianship and sympathy for the music of her choice. . . . Put much of herself into her interpretations with . . . beautiful results. (German group) . . . contributed added richness of color and finesse of phrasing . . . Floated easily in Argentine songs . . . sang with direct appeal. Sang difficult skips with apparent ease." *N. Y. Herald-Tribune:* "Gave an uncommonly satisfying first recital . . . delivered it with poise and a voice of appealing quality . . . showed none of the tentativeness that marks the usual debut recital . . . in Argentine songs had occasion to demonstrate a free, light, forward tone of considerable delicacy. The care with which she produced her tones was a delight! It would be good to hear Miss Stahl again."

Frances BIBLE

as Octavian in Der Rosenkavalier, N. Y. City Centre Opera

Howard Taubman, *N. Y. Times:* "Has a glowing, disciplined mezzo-soprano and sang with style." Jerome Bohm, *N. Y. Herald-Tribune:* "Both vocally and dramatically excellent. Her warm vibrant voice has the wide range demanded by the music, projected wellpointed, consistently sensuously expressive sounds. Her characterisation had both boyish fervor and distinction of bearing."

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Salome, Parsifal Sung By San Francisco Opera

By Charlotte Hiller

SAN FRANCISCO.—Features of the final span in the five weeks' San Francisco Opera season were a double bill of Strauss' Salome, and Puccini's one-act opera, Suor Angelica, from the Trittico, which served as curtain-raiser.

Brenda Lewis made her San Francisco Opera Company debut as Salome. Although her voice does not have the sensuous voluptuousness commonly associated with the role, it possesses beauty, steadiness and sufficient power. Not only her delivery of the difficult musical line and her attention to phrasing were remarkable, but her diction as well. Miss Lewis also gave some new details to the acting assignment, all meaningful and clarifying. In the first performance Sigurd Bjoerling sang a magnificent Jochanaan, and when in the repeat performance Ralph Herbert took over that role, he confirmed the earlier gained fine impression of his ability as a singer and actor. Frederick Jagel was in excellent voice as Herod, Claramae Turner added another commendable performance as Herodias. Walter Fredericks as Narraboth, Herta Glaz as the Page, and especially Desiré Ligeti as the First Nazarene gave portrayals of distinction. Others in the large cast were Arthur L. Peters, George Cehanovsky, John Ford, Hubert Norville, Caesar Curzi, Alessio De Paolis, James Schwabacher, Yi-Kwei Sze, Ellen Baldwin, Robin Nelson and Allan Louw. Stage Director William Wymetal kept the proceedings logically moving, and Paul Breisach conducted with exemplary insight and authority.

Thanks to Licia Albanese and Claramae Turner, the slender musical values of the Puccini work were more than adequately portrayed. Albanese endowed her role of Suor Angelica with touching sensitivity and sang beautifully. Miss Turner revealed in the part of the Princess, Angelica's merciless, haughty aunt, a contralto of surprising size and beauty. A long roster of feminine singers was needed for the parts of the Abbess, the Sister Monitor, the Mistress of Novices, clerical and lay nuns, and all discharged their responsibilities well in an action that was largely lacking in dramatic "punch." Armando Agnini was stage director ,and Kurt Herbert Adler as conductor gave a musicianly reading of the lyrical score.

Parsifal Has New Staging

A new production of Wagner's Parsifal was the season's last major event, and a very successful one. Deszo Ernster did his best singing here in the demanding role of Gurnemanz. He was in complete control of his large, beautiful voice and gave the part that blend of humility and wisdom for which it calls. Charles Kullman as Parsifal was well cast, his voice and bearing in the main suited to the somewhat phlegmatic though latterly inspired hero. Kirsten Flagstad's seemingly inexhaustible vocal resources were—in the music of Kundry—again put to a test which she passed gloriously. Her conception of the difficult role was also a penetrating and convincing one. Sigurd Bjoerling, in a memorable performance as Amfortas, again proved himself a singer of rare quality. Ralph Herbert's Klingsor was in many respects an ideal realization of the part. Ligeti's Titurel, beautifully sung, rounded out the list of major male singers. Smaller parts were ably sung by Herta Glaz, Uta Graf and Alice Ostrowsky, among others. The choral ensembles, directed by Kurt Herbert Adler, were especially impressive for their flexibility of sound and precision. In this case Mr. Agnini's and Mr. Dunkel's stage setting could hardly have better reflected the work's spirit.

The performance was under the musical direction of Jonel Perlea. The manner in which he discoursed the Wagner score was remarkable indeed. The orchestra, steadily paced and rich in color, never drowned out the voices.

Pons Sings Rosina

Lily Pons had not been heard here in The Barber of Seville for several years. She delivered Rosina's part with musical and histrionic polish. Eugene Conley sang Count Almaviva and, though he seems more at ease in lyric than in comic roles, his beautiful voice was a joy to hear. Italo Tajo's superb singing of Don Basilio's part was impressive. As Bartolo, Salvatore Baccaloni kept his inclination to slapstick well in hand and gave the music precedence, with magnificent result. Enzo Mascherini as Figaro displayed elegant verve and a fine voice. Claramae Turner was a delightful Bertha. George Cehanovsky, Alessio De Paolis and Colin Harvey were heard in the other roles. Nicholas Rescigno conducted with a somewhat heavy hand, yet with spirit and authority.

Dorothy Kirsten as Manon

Manon Lescaut was sung by Dorothy Kirsten. While her voice is not one of the most voluminous heard here recently, it is one of the most appealing. Its warmth never detracts from its purity, nor did the acting lag behind the vocal accomplishment. As Chevalier Des Grieux, Mario Del Monaco did very well in part. He employed a brilliant *forte* and *fortissimo*, but other shadings were conspicuously absent. Giuseppe Valdengo as Lescaut again gave ample proof that he is a major figure in present-day opera. Ralph Herbert's Geronte de Ravoir could hardly have been improved upon. Herta Glaz sang the musician's part delightfully, Hubert Norville and Caesar Curzi deserve special praise as the Lamplighter and Edmund, respectively. The cast was completed by Alessio De Paolis, John Ford, Colin Harvey and Patrick McVey. Choral scenes were superbly handled by Adler, Agnini was responsible for the animated stage direction, and Fausto Cleva as conductor brought out the score's dynamic and more subtle beauties.

Young People's Concerts Open

The N. Y. Philharmonic-Symphony's Town Hall series of Young People's Concerts (for children up to nine years of age) was inaugurated on Oct. 21, with a matinee performance under Igor Buketoff, featuring Prokofieff's Peter and the Wolf with Burl Ives as narrator. Mr. Ives, whose customary concert garb is that of a home-spun folksinger, on this occasion was more formally turned out in gray trousers and black jacket, and brought his considerable talents of word portrayal to bear with fine effect on the narrative, to the delight of the juvenile listeners. The program as a whole was dedicated to introducing the woodwinds, and, besides the Prokofieff work, included Beethoven, Tchaikovsky, Ippolitov-Ivanov, Brahms, Bizet, Offenbach works. B. N.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Oct. 26, E.—A feature was the premiere of a "Christus" Symphony by the Greek composer Harilaos Perpessa. The score had been commissioned by one of the board members of the orchestra who is a compatriot of both the composer and the conductor. Despite its lofty subject, this vast work—which took some 40 minutes to perform, and seemed even longer—was reminiscent of Wagner, Liszt, Strauss and a host of other nineteenth and twentieth century composers. Because of its pompous and elaborate orchestration, the weakness of its thematic material was even more apparent than it would have been in more modest dimensions.

The concert opened with a rather dry interpretation of Beethoven's Coriolan Overture and closed with Ravel's La Valse, of which Mr. Mitropoulos gave a tonally restrained but dramatic account.

Soloist was Yehudi Menuhin in Mozart's Concerto No. 7, in D major (K. 271a.) The renowned artist was not in his best vein. His intonation was sometimes not secure, his tempi at times erratic and the reading lacked grace. The audience, however, welcomed the artist's return with warm applause.
H. W. L.

Nov. 2, E.—Schoenberg's Variations for Orchestra, op. 31, had their first performance by the Society. Mr. Mitropoulos was an admirable interpreter, the orchestra playing the difficult score to perfection. The work of a consummate master, the music is now 22 years old, and it seemed to one listener that this kind of experimentation, however expert, is alien to the musical tendencies of 1950 and lacking in real life-blood.

The premiere was preceded by a dramatic reading of Weber's Euryanthe Overture and Haydn's Sinfonie Concertante in B flat major, op. 84, for solo violin, cello, oboe, bassoon and orchestra, a work of great charm if not profundity. John Corigliano, Leonard Rose, Harold Gomberg, and William Polisi excelled as the soloists in the latter, and the conductor brought out all the delicate hues of the score.

Aldo Ciccolini, 25-year-old Italian pianist, played the Tchaikovsky Concerto No. 1, in his first New York appearance. His is a striking pianistic talent, and he impressed with brilliant technical dexterity, though his musical conception often deviated from tradition. H. W. L.

Royal Philharmonic Orchestra, Oct. 27, E.—Sir Thomas Beecham brought his Royal Philharmonic Orchestra into Carnegie Hall to be received with cheers and unlimited enthusiasm from a capacity audience. The picked instrumentalists, numbering 90, made a handsome appearance and played equally handsomely. They established in the opening National Anthems of Britain and the U. S. a precision and unity of ensemble playing that were superb. This appears to be an outstanding feature of the organization, for even the solo instruments, while sounding clearly at their appointed times, were constantly part of the splendid whole. The first number, Berlioz's Corsair overture, received a brilliant reading, the strings being especially resplendent in this work. In Mozart's "Jupiter" Symphony, the orchestral tone remained pure and clear but the direction at times seemed sluggish. This was all the more remarkable because Sir Thomas is an acknowledged master of Mozart. The massive Eighth Symphony of Beethoven was performed with fine perception of style and colorful tonal balance.

Tapiola, one of the larger Sibelius works, received an individualistic presentation, though the players responded admirably to the slightest nuance or dynamic direction of the conductor. To close, there was a stirring, splendidly imaginative presentation of the Dance of the Seven Veils from Strauss' Salome. M. C.

Oct. 29, E.—Sir Thomas conducted the Royal Philharmonic in the second of three scheduled concerts. The orchestra was in fine form and sensitively responsive to the distinguished leader, its performance generally outstanding for warmth of tone, clarity and rhythmic vitality. The program began with Rossini's sprightly Overture to La Cambiale di Matrimonio, followed by Haydn's Symphony in D major, one of Beecham's well known interpretations. Mozart's Concerto in F major for Piano and Orchestra with Lady Beecham as soloist, had a musically correct but rather colorless performance. The second half was distinctive for the inclusion of two rarely heard works—Delius' Dance Rhapsody No. I, and Sibelius' Historic Scenes—and ended with Chabrier's Marche Joyeuse. Musically the evening was notable for its character, taste and unhackneyed programming, and the concert thoroughly enjoyed by the capacity audience. W. A. T.

Max Pollikoff, Oct. 20, E.—The capable violinist, with commendable assistance from the pianist Eugene Helmer, devoted half of his program to contemporary American music. Morton Gould's Warm-up represented a syncopated perpetual motion. Karol Rathaus' Dedication and Allegro varied from superelegance to showiness. Charles Ives' Sonata No. 1 for Violin and Piano (vintage 1908) alternated airy, songful, homespun or pensive passages with others dense, austere, brash, frankly polytonal or dissonant. Miriam Gideon's Air was a meandering rhapsody with an air of punctiliousness. Henry Cowell's How Old Is Song proved a simple, warm melody adorned with tiny plucked effects on the piano strings. Mr. Pollikoff's tone, often dark and sensuous in modern music, became brighter and sweeter in Veracini's E minor Sonata and Mozart's Concerto No. 6 in E flat. E. B.

The Little Singers from Paris, Oct. 21, A.—Led by l'Abbé Maillet, the organization gave a concert of secular and religious music. The audience willingly succumbed to the extraordinary spell of this choral ensemble. The striking purity of tone, musical finesse of delivery, and punctilious diction of the boys proved delightful. Opening with French songs from the 16th and 17th centuries and modern works by Debussy, Ravel and de Ranse, French religious music was presented with deep feeling and expressive color. Climaxing the group was Milhaud's moving Cantate de la Paix (on a poem by Paul Claudel). As a courteous gesture, Songs of America in spirited performance closed a program that was warmly applauded. H. W. L.

Eileen Farrell, Oct. 23, E.—Miss Farrell scored a triumph in her first New York recital. Her voice is a magnificent instrument, with opulent quality, soaring spontaneity and extensive range. It was almost completely under technical control, speaking with every desired inflection of color or dynamics, and sending out a translucent *messa di voce* seldom heard today. In a well-schooled program, Miss Farrell evidenced more sensitivity in style and phrasing than in emotional concept. She moved her audience rather by the impact of a great voice than by warmth of feeling. However, these are captious comments when weighed against the singer's multiple gifts. Her numbers included the Abscheulicher aria from Beethoven's Fidelio; an aria from Verdi's Un Ballo in Maschera; five Brahms lieder; Olivier Messaien's imaginative Chantes de Terre et de Ciel, and songs in English by Wilder, Shaw, Barber, Nordoff and Browning. Numerous encores were added. Stevenson Barrett was at the piano. M .C.

Victoria de los Angeles, N. Y. debut, Oct. 24, E.—From the opening number, the recitative and aria from Monteverdi's Orfeo, it was evident that here was a voice of pristine lyric clarity, of lovely timbre coupled with musical intelligence and a gift for clean delivery. There did not appear to be the most extensive range, but as is usual in this type of soprano, there was good body, a flawless upper medium and enviable acoustical limpidity. With these attributes Miss de los Angeles also showed possession of great personal charm and exceptional audience appeal. She continued her program with exquisite singing of a Scarlatti air and the Handel excerpt, Oh, Had I Jubal's Lyre, in which her flexible scale work was admirable, leading the hearer to wonder why she at times unnecessarily broke phrases which she could apparently negotiate with consummate ease. A lieder group, not entirely suited to the singer's style, completed the first part of the list. The remainder of the program included Ravel's telling Kaddisch, excellently voiced;

(*Continued on page* 20)

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CLAIRE COCI at the organ in the West Point Chapel.

Some Problems of the Organ Recital Repertoire

The organ recitalist, particularly when he or she invades the concert hall, encounters problems somewhat different from those that obtain in the choirloft. Concert hall audiences demand greater variety in repertoire, the arrangement of programs which are attractive because of placement or juxtaposition of items. And, finally, they may not come to the recital with as ready a knowledge of organ music as some of the church assemblages have.

The transition from the organ loft to the concert stage has been made by several eminent instrumentalists of late years, and prominent among them is the young and personable Claire Coci, now on a tour of 30 engagements, from Portland, Me., to the West Coast.

This season Miss Coci plans to introduce in at least some of her recitals a new major work, Frederick Klose's Prelude and Double Fugue for organ and four trombones. She reports considerable public surprise and gratification at the enormous concert repertoire available for organ.

"Most people," she said, "hardly realize that composers of all periods have written for the instrument, including Mozart and Liszt, and that among the moderns Milhaud, Copland and Virgil Thomson have contributed. It is not necessary to confine a program entirely to Bach, Buxtehude and church music. With this extensive choice, transcriptions need not be resorted to."

Re. Transcriptions

Regarding transcriptions, Miss Coci favors only those that are not reductions. "Some transcribers, realizing the vast scope of the organ, have arranged whole symphonies. But, to my way of thinking, this is wrong, because an organist, after all, has only two hands and two feet and cannot possibly do the work of a 100-piece symphony."

Miss Coci herself has made a number of transcriptions, among them Liadoff's Musical Snuffbox. She also finds harpsichord music an excellent medium.

Besides her concert work, Miss Coci teaches in her own studio, is head of the organ department of the Dalcroze School of Music, on the faculty of the David Mannes Music School, and is an accredited teacher at the Union Theological Seminary. All this gives her a schedule that stretches into the night. Fitting in concert practise was a problem, since neighbors in New York apartments object to hearing organ music, even the best, in the small hours. The house of Wurlitzer came to the rescue, installing an electronic organ in Miss Coci's studio. This is equipped with earphones, and it is possible to turn off all sound except for the operator, who, with the ear-phones plugged in, can hear his own performance. Thus, by burning the midnight watts, Miss Coci can finish off her working day. M. L. S.

Festival in Detroit

DETROIT. — A three-day musical festival was held on Oct. 29, 30 and 31 at St. John's Episcopal Church, where August Maekelberghe is musical director. Flor Peeters was heard in organ recitals on the last two evenings, and the opening program brought Mr. Maekelberghe at the console in Mozart, Buxtehude and Corelli music for strings and organ and for sopranos, violins and organ. John Callaghan accompanied the choir, directed by Mr. Maekelberghe in Bach's Cantata No. 4 in E minor.

ADDITIONAL WORKS FOR CHRISTMAS

For Organ

FOUR AMERICAN CAROLS, arranged and adapted by John Jacob Niles, is issued with Hammond Organ registration. The American folk carols are I Wonder as I Wander, The Carol of the Angels, Jesus the Christ Is Born, and Jesus, Jesus, Rest Your Head. Dr. Niles, noted folk song authority, who had a hand in discovering these works, has here provided simple and sincere editions. (G. Schirmer, Inc., N. Y., $1.25 in U. S.)

TWO OLD FRENCH NOELS by César Franck, arr. by John Brydson, provide delightful and beautifully harmonized, albeit not elaborate, material for Yule use. (Oxford University Press, N. Y., $1.)

FINALE ON A NOEL, by Harry Banks. This forms part of the St. Cecilia Series, and provides a spirited and interesting work, in which the melodic figures are alternated between the two manual staves. There is a strong conclusion. (H. W. Gray Co., Inc., Agents for Novello & Co., N. Y., 75c.)

FANTASIA ON GOD REST YOU MERRY, GENTLEMEN, by Margaret Whitney Dow, is a moderato of ingenious contrapuntal sort, in which there are interesting contrasts in registration. One of the St. Cecilia Series, published by the H. W. Gray Co., N. Y. (75c.)

CHRISTMAS EVE SONG (A Carol of Rejoicing) is a jubilant short number of contrapuntal texture, not extremely difficult, issued in the St. Cecilia Series of H. W. Gray Co., N. Y. (75c.)

For Harp

TWO CHRISTMAS CAROLS, for harp alone or several harps in unison, arr. by Lucile Lawrence, are attractive treatments of the traditional First Noel and the hymn It Came upon the Midnight Clear, by Richard S. Willis. These are simple and interesting versions, not too elaborate or virtuosic for use in the church. Published separately. (G. Schirmer, Inc., N. Y., each 30c in U. S.)

Choral Music

SATB

ON CHRISTMAS DAY, by Lily Strickland (16c). The text here is apparently by the composer, since just the initials L. S. are furnished. This is performed with piano accompaniment. CHRISTMAS CAROL, by Clerambault (16c). Russell Hancock Miles has added voices to the composer's Organ Prelude in D minor using as the text a paraphrase of O Come, All Ye Faithful. Organ or piano accompaniment may be used. CHRISTMAS HYMN, by George Frederick McKay (15c). This chorus for mixed voices has a text by Eugene Field and has a piano accompaniment for rehearsal only. (Oliver Ditson Edition, Theodore Presser Co., Bryn Mawr, Pa.)

SSAA

ANGELS O'ER THE FIELDS, an old French folksong arranged by Clarence Dickinson (18c). Also published for SATB, SSAATTBB and TTBB, this carol has an English text by Helen A. Dickinson and an organ ad lib accompaniment. (H. W. Gray Co.).

SA

CHRIST AND THE CHILDREN, by Franciscus Nagler (15c). This anthem is here arranged by Clarence Dickinson for youth choir to be sung in unison or SA. The text is by Helen A. Dickinson, it has an organ accompaniment and is also available for SATB. (H. W. Gray Co.). CHRISTMAS CAROL, by Leo Smit (12c). A two-part a cappella setting to an anonymous text. (Southern Music Publishing Co.).

SSA

CAN YOU HEAR THE CHRIST CHILD, by Carol Milyko (18c). A slow and sad, relatively brief, work in an a cappella setting. (Elkan Vogel Co., Philadelphia).

Junior Choir

JESU, JESU, LITTLE SON, by Stanley A. Day (15c). The text is by Elizabeth Cooper and the piece is also available for mixed voices with junior choir ad lib. (H. W. Gray Co.).

For Organ

General Use

MELODIA, SACRA, chants and chorales for organ, by Philip G. Kreckel, Book II. The pieces in this book are designed for use during, before and after religious services, particularly in the Roman Catholic Church, and employ various Gregorian modes and chorales. (J. Fischer & Bro., N. Y., $2.)

DEUX NOCTURNES, by Gabriel Fauré, originally for piano, and numbered 9 and 10, have been transcribed for organ by Gustav Bret. Two atmospheric and tasteful works in French idiom, with registration designed for a organ of moderate dimensions. Very attractive material. Mercury Music Corp., N. Y., (Heugel et Cie, Paris).

THE BELLS OF ABERDOVEY, by David Henry Williams, is an organ prelude of descriptive sort, very simple to perform. (Theodore Presser Co., Bryn Mawr, Pa., 50c.)

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Toscanini's Return Still Awaited by NBC

One of the most discussed topics in radio circles, apart from the controversial color television subject, is when—or indeed whether—Arturo Toscanini's belated 1950-51 return to the NBC Symphony Orchestra will take place. Fritz Reiner substituted as guest conductor for the first three weeks of the season, when according to reports, the maestro was confined to his home with a recurrent knee injury. Reiner's tenure ended on Nov. 6, and coincidentally NBC announced that Erich Leinsdorf would appear on Nov. 13 and Jonel Perlea on Nov. 20 and 27.

It has been persistently rumored that Toscanini is displeased with the new time spot recently allotted to the series (Mons., 10:30 p.m., EST), and with the new locality, the Manhattan Center, on West 34th St. There are no audiences this year, and the previous site—Studio 8-H in Radio City—has been turned into a TV studio.

In another field, the maestro is reported to have taken as an affront—after all the years he has been in the U. S. and contributed so notably to the war effort of the democracies—that he was questioned by U. S. Immigration authorities on his recent return from a vacation in Italy. The questioning was brief, to be sure, and a special ruling had been previously issued regarding his status as a resident here, under the terms of the new Internal Security Act. This episode, according to one report, so irked him that he is making plans to return to Italy around Christmas time to rejoin his wife, and it is rumored that he may remain there. (Nevertheless, he had previously been engaged to conduct concerts at La Scala at that time.)

Some NBC officials seem confident that all the difficulties will be ironed out and that Toscanini will return to the NBC Symphony. Walter Toscanini, the maestro's son and his business manager, recently refuted a report that negotiations are under way between his father and another network. He said at the time that the maestro's return to NBC would depend on his recovery from the indisposition he was suffering.

RCA Refuses Request of FCC to Give Up Color Tube

At presstime, war on the video front, precipitated by the Federal Communication Commission's approval on Oct. 11 of the Columbia Broadcasting System's type of color TV (which employs a spinning disc, and requires converters and adapters on present black-and-white sets for receiving the CBS color telecasts) was going merrily on.

The FCC on Oct. 31 asked RCA to turn over its tricolor television tubes and circuits to CBS for experiments in connection with the latter's color TV plan, which the commission approved. It added that "the commission believes your cooperation in this matter will be in the public interest."

The request was declined by RCA on Nov. 5 when Frank M. Folsom, its president, stated in a letter to the FCC that it would not do so "pending the completion of its own development work on the electronic color apparatus." Though he admitted that the public interest in TV "is of first concern," Mr. Folsom branded the FCC request as asking "that our stockholders bear the heavy cost of color television research and transfer the benefits to a private interest."

NBC Television Opera Series Announced

NBC announces a new television opera series which is scheduled to start Nov. 26. Eight operas, sung in English, will be telecast once a month, in one-hour versions. The first presentation will be Carmen, with Vera Bryner as Carmen, David Poleri as Don Jose and Andrew Gainey as the Toreador. It is planned to air the second opera, Hansel and Gretel, in December. The cast for this broadcast has not yet been definitely set, but in all probability Virginia Haskins will sing the role of Gretel and David Lloyd that of Hansel. The casting of a man in the latter role is an innovation, but NBC producers feel it will be more effective for the intimate medium of television. Other productions on the projected schedule include Puccini's Gianni Schicchi, Tchaikovsky's Pique Dame, and Gruenberg's The Emperor Jones.

The production staff for the series this year will be the same as last season, with Samuel Chotzinoff as supervising producer, Peter Herman Adler as musical and artistic director (with Herbert Grossman as his assistant) and Charles Polacheck as television director.

Program Changes and Premieres

Indicative of the many changes now taking place in radio, The Album of Familiar Music, which has been heard on the NBC network for many years, will move to the ABC networkk on Nov. 26. (Suns., 8:30 p.m., EST.)

Because of the recent changes in the scheduling of good music on the air, two New York stations, WNEW and WQXR, have arranged symphonic record programs in the Sunday afternoon time period formerly occupied on CBS by the New York Philharmonic-Symphony Orchestra. (The Philharmonic was heard from 3:00 to 4:30 p.m. on Sunday afternoons for many years but now is being transcribed the previous week and rebroadcast the following Sunday at 1 p.m., EST.)

Both stations are reported vying for the lovers of good music audiences built up by the CBS broadcasts.

WNEW recently premiered a Sunday classical music record series, titled Symphony at WNEW, with Benny Goodman as commentator (Suns., 3:00 to 4:15 p.m., EST). The station calls the Goodman show a radical departure in their music program broadcasts, which for years presented mainly popular tune disc jockeys.

WQXR, New York's serious music station, has now added to its broadcast roster a two-hour symphonic record series, The Sunday Symphony (3:05 to 5:00 p.m., EST). The series, which made its bow Nov. 5, will be heard each week, but on the second Sunday of the month, it will be cut to one hour (4:05 to 5:00 p.m.). The Opera House, which formerly occupied this spot has been changed to 8:05 p.m.

During the fall and winter of 1950-51, the Canadian Broadcasting Corporation will present six operas on the Wednesday Night weekly program. Among works to be heard are Mozart's Cosi Fan Tutte, Verdi's Rigoletto, Gounod's Faust, Puccini's Turandot and Madame Butterfly, and Benjamin Britten's Albert Herring. The operas will be broadcast on Stations of the CBS Trans-Canada network.

Color TV Developments

Adrian Murphy, vice-president of CBS in charge of television, in a speech at a luncheon meeting of the Radio Executives Club of New York, revealed that public demonstrations of color TV will be launched in New York on Nov. 14, five shows daily; there has already been much sponsor interest in utilizing the new system.

A three-judge panel is to meet in Chicago on Nov. 20 to consider the RCA application for an injunction to stop the FCC from putting into effect its color-TV order.

Musicians Club of America Plans Membership Campaign

MIAMI, FLA.—The Musicians Club of America, now established in a beautiful estate in downtown Miami, is looking forward to an expansion, which will include development of 35 additional acres on the outskirts of the city. The organization was founded in 1938 as a project to sponsor a national club for artists of all ages, and a retirement home for elder musicians, at the suggestion of Bertha Foster, then dean of the School of Music, University of Miami. A Florida State Charter was granted in 1939, and the Musicians Club of America was formed as a corporation existing "not for profit." Miss Foster was elected president. Mr. and Mrs. John F. Warwick presented 25 acres of land in the country outside Miami. Later, owing to the war, activity was discontinued for a time.

The organization at present proposes to increase its membership, consisting of nearly 2,000 professional musicians and friends of the art, to 20,000, and to raise a fund of $200,000 in order to expand the present property in town and develop the acreage outside the city. In addition to founder-members paying annual dues of five dollars, gifts will be invited from contributing members. The organization "has received continued sponsorship and support from the Florida State Music Teachers Ass'n, the active assistance of the Florida State Federation of Music Clubs, and the pledged support of the National Federation of Music Clubs," it states.

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THE DANCE: By ROSALYN KROKOVER

De Cuevas Ballet in U. S. Bow

The Marquis de Cuevas' Grand Ballet opened at the New Century Theatre on Oct. 30 and chose for its first program Divertissement, Night Shadow and Persephone.

Divertissement is a *potpourri* of dances from Tchaikovsky's Sleeping Beauty and Swan Lake in which all of the Company's leading dancers appear. It has been staged by John Taras after Petipa's choreography for the individual dances, as there is no continuity. The unbecoming costumes and disturbing set are by Andre Delfau. For some reason the dancers are mostly all clothed in long gloves with feathers and possibly (we aren't certain from where we sat) birds sprouting from the wrists, as well as the heads. In spite of these handicaps there was some excellent dancing by our old friends Rosella Hightower, Marjorie Tallchief, Andre Eglevsky and George Skibine. The Bluebird, danced by Harriet Toby and Serge Golovine, was technically efficient. Golovine, last seen here with the Paris Opera Ballet, is slight in build but has ample technical strength, fine elevation and enviable turns. The corps de ballet showed more vitality than discipline.

Company Excels in Night Shadow

Balanchine's Night Shadow was the outstanding performance of the evening. In this work Andre Delfau designed an excellent set and costumes, and the work was dramatically convincing thanks to Marjorie Tallchief's devastating realization of the Coquette, to Skibine's dignified portrayal of the Poet, and to Ethery Pagava's sensitively conceived part of the sleepwalking Wife. There have been a few changes since it was performed by the Ballet Russe de Monte Carlo in this city, but these are primarily concerned with the divertissements and have little bearing on the story.

Persephone, the final offering, had little to recommend it. It was presumptuous on the part of John Taras, the choreographer, to choose Schumann's "Spring Symphony" upon which to impose his inept choreography. Even the much heralded Massine symphonic ballets have not withstood the test of time, and this, at its best, is a poor imitation. For the record, decor and costumes were by Lilla de Nobili, and Hightower and Eglevsky were the leading dancers. This program was repeated Oct. 31; Gustave Cloez conducted the first evening and Emerson Buckley the second.

Del Amor y La Muerte Premiered

Ana Ricarda's Del Amor y La Muerte had its first American performance on Nov. 1. It is a ballet in two scenes and an interlude—Fiesta, The Dream and The Tavern. The score consists of some of the most heavenly of Granados' music, orchestrated by Ernest Schelling. Tasteful sets and costumes are by Celia Hubbard. The story seems to have something to do with love which leads to tragedy, providing the opportunity for several really fine dances. Two of these are provided by Ana Ricarda in the traditional Spanish idiom; and one in true ballet by Tallchief and Skibine in the Dream sequence. The latter is as an engaging pas de deux as we have seen, magnificently danced to the music of The Maiden and the Nightingale. Miss Ricarda manages the transitions from the Spanish to ballet idioms without a jolt, which is quite an accomplishment. The corps de ballet has little dancing to do, in fact, too little. It might have been better not to have bothered at all.

Other ballets on the program were Designs with Strings, featuring Tallchief and Skibine; a rousing performance of the Nutcracker Pas de Deux with Hightower and Eglevsky, and a version of Divertissement different from the one presented on opening night. Instead of the original setting, a blue backdrop was used, and the Skibine-Tallchief duo was omitted, as well as the Hightower-Eglevsky Black Swan. The latter two dancers danced a pas de deux from the second act of Swan Lake instead, and the Waltz Trio from Sleeping Beauty was inserted. Gustave Cloez conducted the performance.

Les Ballets de Paris in New Program

For the second half of its run at the National Theatre Roland Petit's Ballets de Paris presented two new ballets. The new program opened on Oct. 30. The major piece, La Croqueuse de Diamants (The Diamond Cruncher), proved to be an entertaining work, neither ballet nor musical comedy, but partaking of both. Petit, the choreographer, manages to fuse the two forms into an hour of fascinating theatre. There is an ingenious revolving set (there are three scenes), and chic costumes by Georges Wakhevitch; and a typically French jazzy score in which some effective songs by Petit, with lyrics by Raymond Queneau, were interpolated. The action is about a gang of crooks led by a fascinating woman who has the fairly unique desire to eat the diamond loot.

In this work Petit has created a part for Renee Jeanmaire that is even more favorable to her talents than the Carmen role. She looks ravishing, dressed in scarcely more than all-over black tights, and she displays a marvelous sense of humor and timing. And what is more, she sings in true chanteuse style. Here is a genuine theatre talent. Gordon Hamilton, the Bistro Proprietor, is also equally gifted as a singer. He delivered his song in a suave Trenet-like manner. Petit, himself, was the boy to fall in love with the Diamond Cruncher and he turned in a fine performance. Actually, the work is a combination of song, dance, and mime with a great deal of help from the music and art contributions. Petit has a real gift in this direction and should keep working at it for a while. There are some weak spots, mostly in the dancing, oddly enough. Several numbers by the corps de ballet tend to slow the action rather than heighten it but these are points that can be remedied; and on the whole it is certainly worth seeing.

Les Chaises Musicales (Musical Chairs) also had its premiere on this bill. It has a score by Georges Auric and scenery and costumes by Georges Geffroy. The choreography is by Petit. This is an inconsequential piece that could serve as a successful program opener if it were cut quite a bit. It is much too long for the amount of dance invention it has to offer. The third work was the popular L'Oeuf à la Coque (The Boiled Egg) which is always worthwhile if it has Colette Marchand in it.

This company has versatile talent; and with Petit's gift for creating and casting, its future in the theatre is most promising.

Dance News

A benefit performance for the India Culture Center Fund under the auspices of the East and West Association and the India League of America, with the cooperation of the YM&YWHA, was held in the latter's auditorium as a Tribute to Shankar on Oct. 24. Sirdar J. J. Singh, President of the India League of America, Walter Terry, New York Herald Tribune dance critic and Ruth St. Denis spoke. Dancers included Bhanumati Menon, Nargis Irani, Shakunthala Jaganathan, Sandhyarani Ghosh, Neelanjara Dhar, Leticia Jay, Gina, Litia Namoura, Mari Jinishian, Renato, Casey Reno, Ricci and Rahma. . . . In the same theatre, on Nov. 4 the Choreographer's Workshop presented works by Alec Rubin (The Game) and Lola Mae Jones (Lowbrow-Middlebrow-Highbrow). Also on the program was the introduction of a new dance-team, the Fibichs, who specialize in Chassidic dances.

The New York City Ballet Company opens its City Center season on Nov. 21 and will continue through Dec. 10. Balanchine's Baiser De La Fee will be revived and the choreographer is also creating a new Pas De Deux for Maria Tallchief and Nicholas Magallanes, with music from Delibes' Sylvia and a Mazurka from Glinka's Life for theCzar. Jerome Robbins, associate director and a leading dancer will be on leave of absence during the season. Otherwise the roster is virtually the same as it was last season. . . . The Jose Limon Dance Company will appear with the Dayton Philharmonic Orchestra in Dayton on Nov. 29. . . . Miriam Marmein will appear at the Carnegie Recital Hall on Dec. 3.

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SILHOUETTES By MARY CRAIG

Return to Opera After Absence a Singer's Test

One of the critical periods in a singer's career is that in which she elects to return to the opera stage or concert platform after an absence. In the interim, changes may have occurred in the vocal mechanism or general physique that require to be overcome by special efforts. Not only that, but old traditions have to be revitalized.

Max Altglass, tenor, who for many seasons sang leading roles as a member of the Metropolitan Opera Association, recently returned from a four-month stay in Europe, where he went upon invitation to teach singing in his studio in Berlin as well as in Bayreuth. Among his famous artist-pupils was Maria Mueller, formerly an admired star of the Metropolitan Opera, who later continued her career as prima donna in Continental opera houses.

In the fall of 1949, Mme. Mueller, who had been absent from opera during the war years, was asked to return. She had gone into seclusion in Bayreuth for seven years, but now had been requested to reappear in the roles with which she had been identified. She demurred and requested time to consider, wishing to be entirely sure that, after so long a period of silence, she could return in her customary vocal form. She made it plain that she would return as the Mueller of resplendent gifts or not at all, and added, "But my teacher is coming from America, and then I shall give you my reply."

Thus in answer to Mme. Mueller's message, Mr. Altglass left for Europe this spring.

In telling this interesting episode, the tenor said the other day: "More than ever, I strongly affirm that every voice, good or bad, can be improved by correct placement. Knowledge of vocal technique is the only solution for vocal problems.

"Mme. Mueller and I started to work out her problems. It was a difficult assignment," he continued, "But immediately everything began to go well. In a little more than a week, I prophesied a triumph for her. In the early fall, I had the inestimable joy of seeing and hearing a great artist come back into her rightful place in the opera. Mme. Mueller re-appeared as Elisabeth in the Staatsoper's Tannhäuser. My prophecy was confirmed. On her entrance she received a terrific ovation, and as she sang the enthusiasm mounted into a furore. Press and public were unanimous. It was a real jubilee! So I came back to my home in America very happy.

MAX ALTGLASS returning from Europe.

"The lyric stage has great need of singers who as artists are an inspiration to their colleagues, to students and to audiences. I feel that through Mme. Mueller's beautiful singing I had something of a share in a real achievement." And, listening to Mr. Altglass' story, the listener concluded that it must indeed be a satisfaction to know that a genuine talent for song may have enduring continuity from teacher-singer to artist-pupil.

NATS Annual Meeting For Washington, D. C.

The National Association of Teachers of Singing will hold its annual meeting at Washington, D. C., on Dec. 28, 29 and 30, with headquarters at the Wardman Park and Shoreham Hotels. As in previous years, the meeting of the National Association will be held in conjunction with the Music Teachers National Association meetings.

The entire Eastern District of NATS will act in the role of host to members coming from the southern and mid-western Pacific coast and northwestern regions. Mme. Gladys Gilderoy Scott of Falls Church, Va., and Washington, D. C., will serve as chairman of local arrangements. There will be the usual array of teas, luncheons, banquets, concerts and sight-seeing in addition to the more serious educational, pedagogical and clinical sessions as scheduled.

The National Association's agenda includes among other events, the following:

On Dec. 27, sessions of the Board of Directors and the executive committee will be held. The morning of Dec. 28 will be taken up by the annual meeting of the regional governors, representatives-at-large and state chairmen, held at the Wardman Park Hotel, with Helen Steen Huls, second vice-president, presiding. Also the NATS-MTNA voice forum will be conducted at the Wardman Park, with Carl Gutekunst of New York in charge, the main theme being voice training procedure and problems. Speakers will include Henry Hobart, Phillips University, Enid, Okla.; Marie Sundelius, New England Conservatory, Boston, Mass.; Marshall Bartholomew, Yale University, New Haven, Conn.; Burton Garlinghouse, Akron, Ohio.

On the morning of Dec. 29, the NATS voice clinic will open at the Wardman Park Hotel, with Bernard U. Taylor, of Juilliard School of Music, New York, as chairman. The panel will include Sonia Sharnova, of Chicago, Ill., Frederick Jagel, Boston, Mass., William Kennard, University of Southern California, Los Angeles, Calif., and Edward Harris, New York City.

In the afternoon, at the same hotel, a new NATS voice forum feature will be introduced in the form of a symposium on American song literature. Frederick D. Wilkerson, Howard University, Washington, D. C., will serve as

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chairman. The speakers will be Hollace Arment, Alabama Polytechnic Institute, Auburn, Ala., Leon Carson, New York City, and Grace Leslie, Connecticut College, New London, Conn., and New York City. The evening of the same day will be taken up with the joint MTNA-NATS banquet in the main ballroom of the Shoreham Hotel.

The second NATS voice clinic, under the direction of Bernard U. Taylor, will be held in the ballroom of the Wardman Park on the morning of December 30. The panel will consist of Mme. Gilderoy Scott, Washington, D. C.; Harry F. Taylor, Catawba College, Salisbury, N. C.; Amy Ellerman, New York City; William Kennard, Los Angeles, Calif. At noon the NATS luncheon will be held in the Blue Room of the Shoreham Hotel. The NATS convention will conclude with the annual business meeting of the association, president Homer G. Mowe, New York City, presiding, held in the ballroom of the Wardman Park, in the afternoon.

Tosca in Seattle

SEATTLE, WASH. — Conductor Manuel Rosenthal's flair for the spectacular and his choice of the unusual drew for Seattle's Symphony the largest opening audience in its history. The huge Civic Auditorium was "jampacked" to hear an unabridged concert presentation of Puccini's La Tosca. Don Bushell's Philharmonic Chorus provided the excellent choral numbers, and solo vocal honors were shared by local and imported soloists.

Polyna Stoska, who sang the title role, Giuseppe Valdengo as Scarpia, and Louis Roney as Cavaradossi, all received fervent ovations. Other parts were sustained by David Herald, Lawrence Linnane, and Nona Zimmerman in excellent fashion, and Sten Englund won a personal triumph.

Mr. Rosenthal's conducting of the work was marked by creative craftsmanship. His understanding of orchestral and choral projection well merited the prolonged applause he received. If he can continue to bring such huge throngs to concerts and send them away with such enthusiasm, there seems little question as to the success of the Symphony season. JOHN HOPPER.

Metropolitan Opera Guild Meets

The Metropolitan Opera Guild, holding its annual meeting at Town Hall, heard plans for two working rehearsals for members, Il Trovatore, Dec. 27, and Cavalleria Rusticana and Pagliacci, Jan. 16. The organization will sponsor the afternoon Wagner Ring Cycle (Rheingold, Jan. 25; Walkuere, Feb. 3; Siegfried, Feb. 7; and Goetterdaemmerung, Feb. 15). Rudolf Bing, general manager of the Metropolitan, also announced that Verdi's Requiem would be performed on Good Friday afternoon, March 23, and the following day, under the baton of Bruno Walter, honoring the 50th anniversary of the composer's death.

Baum in 10th Year with "Met"

Kurt Baum will appear on Nov. 27 as Des Grieux in Manon Lescaut at the Metropolitan Opera. This performance marks the 10th season for the dramatic tenor with the Metropolitan. As another anniversary celebration, he will sing for the first time here the title role of Verdi's Don Carlo. Mr. Baum will also be heard in Il Trovatore, Pagliacci and Cavalleria Rusticana this season with the company.

Music Clubs Plan Drive For Good Music on Air

Mrs. Royden James Keith, of Chicago, president of the National Federation of Music Clubs, was honor guest at a forum and luncheon of the Liberty District of the Federation, Nov. 9, at the Henry Hudson Hotel. Members of the organization from New York, New Jersey and Pennsylvania were present. Mrs. John McClure Chase, of New York City, president of the Liberty District, was in charge of the arrangements. Mrs. Guy Patterson Gannett, of Portland, Me., immediate national past president, was the program chairman.

A campaign to restore good music to the air was advocated by Mrs. Keith. Abram Chasins, music director of WQXR, was another of the speakers urging such a drive. Mrs. Keith told the Federation members that her trip to New York was concerned largely with organizing the campaign, and that a plan of action would soon be given to 5,000 local clubs. It would impress upon them the importance of using their influence throughout the country to prevent the cancellations of radio and TV programs of serious music, and to restore such as had been discontinued.

Speakers at the morning forum were George William Volkel, organist; Vernon Hammond, of the Philadelphia Institute of Musical Art; Mrs. Warren Knox, of Albany, immediate past president of the New York Federation of Music Clubs and National Board Member; Abram Chasins; Paul Shirley, first violinist of the Boston Symphony Orchestra, and Miss Shin Hyung Kin of Seoul, Korea.

During the luncheon Mrs. Ethel Gilbert, reconstruction liaison officer of UNESCO, was the speaker. The musical program was provided by Virginia Morgan, harpist; Mildah Polia, mezzo-soprano, and Joseph Sieger, Israeli pianist.

NEWS IN BRIEF

The Little Orchestra Society begins the Manhattan series of its Youth Concerts on Nov. 18 at Hunter College. The White Plains series began on Nov. 11, that in Newark on Nov. 11.

Adelaide Van Wey appeared on Oct. 24 over CBS-TV as guest with the Midnight Snacks Program. The contralto's numbers were taken from her unique collection of Creole Songs.

Livio Mannucci, cellist, with Aleksas Mrozinskas at the piano, appeared on Nov. 4 at the Barbizon-Plaza recital hall in the first concert of the season of the Bacevicius Music Club.

Luboshutz and Nemenoff, duo-pianists, have commissioned a two-piano concerto from Paul Creston.

Angelene Collins, soprano, was soloist with the Oklahoma City Symphony on Oct. 29 in a world-wide broadcast.

Harold Borden, tenor, appeared as guest artist on the Joe Severin television show on KSD-TV, St. Louis.

A lecture-recital on Today in English Folk Music was given by Gloria Bader on Nov. 2 at the national headquarters of the English-Speaking Union.

Marienka Michna, pianist, was soloist with Arturo Somohano and his Orquesta De Conciertos on Oct. 9 at the Teatro Oliver and on Oct. 11 at the Casino de Puerto Rico. The first program was under the auspices of Pro Arte Musical De Arecibo. During her stay in Puerto Rico, Miss Michna broadcast over WNEL, sponsored by the firm of Salvador Nin. She also was heard at the Caribe-Hilton in a benefit concert.

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Kubelik Leads Chicago Novelties

By René Devries and Dosha Dowdy

CHICAGO.—Rafael Kubelik's modesty, his knowledge of orchestral scores, his keen sense of hearing, and of program building, have all contributed to ingratiating him in the hearts of Chicago Symphony audiences. One realizes increasingly that the trustees of our leading musical institution did not err in electing him conductor of the orchestra. Harmony and *esprit de corps* reign within the confines of Orchestra Hall these days, and this unity of thought and desire to follow the command of the new musical director has worked wonders in the short time since he assumed tenure.

The first Tuesday concert, as well as those of the following Thursday-Friday pair, featured Rudolf Serkin as soloist in Brahms' Piano Concerto No. 2, in B Flat Minor, and Beethoven's C major, No. 1. Both were given beautiful accompaniments, and played with such devotion, such artistry and impeccable execution as to make these performances outstanding ones in any concert-goer's career.

Mr. Kubelik offered on Oct. 24 and 26 the finest concerts yet to be heard here under his direction. They included in addition to the concertos, Overtures of Cornelius and Rossini—the latter's William Tell took on new importance—the Beethoven Fifth and Mendelssohn "Italian" Symphonies—the latter, given a particularly interesting reading. Richard Mohaupt's Town Piper Music, one of several "firsts" already heard this season, was the bright and attractively presented concluding work. Kubelik and Serkin shared well-deserved ovations.

Old and Modern Rarities

At the fourth program, Kubelik acquainted us with an unfamiliar Overture of Beethoven—King Stephen, op. 117, a composition which could have been written by some lesser composer of his era. It is a pleasant little opus, but may well be returned to the orchestra's library where it has lain for 30 years.

Following the Overture, we heard the same composer's Concerto for Violin with Yehudi Menuhin as interpreter. Menuhin remains the extraordinary technician that we have admired in the past two decades. His interpretation of this work has not varied either in warmth, depth or color from his previous performances.

Two worthy novelties were featured in the second half of the program—William Grant Still's Poem for Orchestra, beautifully orchestrated, original, sufficiently interesting to remain in the orchestra's repertory; and Janácek's Sinfonietta, which saw the light in 1926 and seems as fresh today as though it had come from the publisher's press recently.

Dorothy Maynor in Orchestra Hall

Dorothy Maynor's Orchestra Hall recital was greatly enjoyed by her legion of admirers, who filled the hall, though among connoisseurs there were some reservations. In the past two years, Miss Maynor has radically changed the approach to her art of singing. Some exaggerated pianissimi, and too cautious singing detracted from the radiant spontaneity usually associated with this artist. Composers represented on the program, which closed with Negro spirituals, were Bach, Mozart, Schubert, Ravel and Delius. Ludwig Bergmann was the remarkably fine accompanist.

Other Recitals

Other recitals heard within the past fortnight were those of Jeanette Urbain, lyric soprano (Kimball Hall); Lois Toman, mezzo-soprano (Fullerton Hall);

HSIEN-MING TCHEREPNIN, Chinese pianist, wife of Alexandre Tcherepnin, composer, has returned from Paris, to resume teaching on the artist-faculty of De Paul University's School of Music. Mme. Tcherepnin has a large following as teacher both of piano and solfeggio.

Roman Prydatkevytch, Ukrainian violinist-composer (Kimball Hall); and Janette Taylor, lyric soprano, winner of the young artists contest sponsored by the Society of American Musicians. This organization also presented in concert, the winners of the Primary, Junior and Senior Divisions of the student contest, sponsored annually, by S.A.M. Those participating were Darice Richman, Arlene Kahn (primary division); Edan Unterman, Suzanne Wall, Donald Barliant, and John Covelli (junior division); and Barbara Manas, Anna Mae Williams, Burton Scalin, Marilyn Kay Smith, Larry Block, and Maria Hinrichs (senior division). The Longines Symphonette, Mishel Piastro, conductor, was presented in Orchestra Hall concert by Allied Arts Corporation Oct. 22.

Louis Sudler's Engagements

Louis Sudler's engagements during the month of December list those as soloist with the Muskegon Symphony, Tauno Hannikainen conducting (Dec. 11); soloist with the Muskegon Symphony, at Grand Haven, Mich., Hannikainen conducting (Dec. 12); soloist with The Northerners over WGN in a special program of Christmas Carols (Dec. 19); singing Escamillo in Carmen with the Indianapolis Symphony, Fabien Sevitzky, conducting (Dec. 22); a repeat performance of the above (Dec. 23); and soloist with the Apollo Club in Messiah with the Chicago Symphony Orchestra, Edgar Nelson conducting (Dec. 26).

Chicago Musical College Events

Outstanding talent from Chicago Musical College has been selected to appear in individual half hour recitals at the Esquire Theater (between screen features) at 8:30 on successive Monday evenings for 16 weeks. Donald Gramm, baritone, opened the series (Nov. 15), followed by Robert McDowell, pianist. Other recitalists announced are Eleanor Warner, soprano; Lillian Najarian, pianist; Virginia Thomas, pianist; Juanita Verner, soprano; and Louis Kohnop, pianist.

Chicago Artists' Ass'n. Meets

The Chicago Artists' Association held its first meeting of the season in Curtis Hall, Oct. 24. The program was presented by Carlotta Vannas (winner in Scholarship Contest), soprano; Ruth Werchman, cellist; Vivian Dorothy Rogala (Young Artist), pianist; Clayton Halvor-

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sen, baritone; Ejnar Krantz, pianist; Irene Albrecht, Marcia Hamilton and Florence Peterson, accompanists.

New York City Opera Schedules

The New York City Opera Company will give 16 performances of 13 operas during its third Chicago season.—Nov. 15-Dec. 3. Operas in order of their presentation are: The Love of Three Oranges; Carmen; Turandot; La Traviata; Madama Butterfly; Don Giovanni; Aida; Faust, Cavelleria Rusticana and Pagliacci; Tosca; The Marriage of Figaro, La Boheme, with repeats of various works for the remaining performances.

Schick Leads Pop Concert

The Third Pop Concert of the current season was attended by an audience that left no vacant seat in Orchestra Hall. There were two good reasons for the large assemblage—the debut of George Schick on the local podium, conducting the Chicago Symphony Orchestra, and the appearance of the talented pianist, Florence Kirsch, as soloist in Schumann's Concerto. Her fine musicianship and musical conception of the work, together with a solid and facile technic, and a silver-pure tone (if not a golden one) made for a performance which brought her marked success. The soloist was given an especially sympathetic accompaniment.

Mr. Schick, in a program well calculated to show diversified artistry, proved a seasoned musician, consistently authoritative, and temperamentally adapted to the score in hand, with an obvious love for making music. This was particularly evident in the opening Handel-Beecham suite for orchestra. The Faithful Shepherd. A highly commendable reading of Beethoven's Symphony No. 8 moved in swift direction to a grand climax, followed by a spirited performance of Britten's Matinées Musicales. Mr. Schick may well be proud of the fine support of the orchestra, and the enthusiastic reception accorded him by his large new public.

Stravinsky-Tcherepnin Bill

Paul Stassevitch, conductor of the DePaul University Symphony Orchestra, will present L'Histoire du Soldat by Stravinsky for the first time in 20 years in Chicago on Sunday evening, Nov. 19, in the Goodman Theatre. A joint presentation of DePaul University and the Goodman Theatre it will have other performances on Dec. 17 and Jan. 21. On the same program is the American premiere of Le Jeu de la Nativité, cantata by Alexander Tcherepnin, Russian pianist-composer, and member of the DePaul music faculty. Scored for two sopranos, tenor, bass, string quintet and percussion, the score was written in 1945 and had its first public performance in Paris in 1946 under the direction of Tibor Harsanyi.

Lola Fletcher Studio Events

Suzanne Hamilton, dramatic soprano, was declared the "Best Woman Singer" of the 1950 Chicago Music Festival (singing Vissi d'Arte in Soldiers Field), and was one of the winners of the Illinois Opera Guild contests. She is soloist at Temple Sholom. Audrey Paul, contralto, who sings daily over WMBI, and holds two leading church positions, has accepted 15 "Messiah" dates for this season. Jean Crandle, lyric soprano, who won first place in the Cook County Music Festival Contest, is the new soloist of Pilgrim Church, Oak Park. Sylvia Fabry, contralto, was featured soloist of Frontiers of Freedom pageant at the Chicago Fair under the direction of Isaac Van Grove. Eileen Deneen, coloratura soprano, will be heard regularly on WCFL Treasury of Music program.

Evelyn Reynolds, mezzo, one of the winners of the Illinois Opera Guild contest, sang several leading roles in the Skokie Music Theatre performances, and is engaged for a repeat performance of Roberta in Detroit. Allen Keller, lyric tenor, took the role of Faust, in a concert version of the opera with the Grant Park Symphony this season. Miles Nekolny, baritone, was first place winner in the Cook County Music Festival contest, and sang a leading role in the Illinois Federation of Music Clubs productions of Street Scene. Mr. Nekolny is soloist at South Shore Temple. Carol Smith, contralto, was a featured artist in the Bach Memorial concert with the Grant Park Symphony under Erich Leinsdorf. Miss Smith will be heard as Carmen on Chicago Theatre of the Air over WGN, Dec. 30.

Golschmann Feted in 20th St. Louis Year

ST. LOUIS, MO.—As Vladimir Golschmann approached the podium to begin his twentieth anniversary season as conductor of the St. Louis Symphony Orchestra, he was accorded a heart-warming ovation by a standing audience and a rousing orchestral fanfare. When the tumult finally subsided, the orchestra's seventy-first season was launched with a repetition of the program with which Golschmann made his St. Louis debut twenty years ago.

The program included the Vivaldi-Siloti Concerto in D minor, Beethoven's Seventh Symphony, the Satie Gymnopédies, Strauss' Death and Transfiguration, and the Meistersinger prelude. The concert was notable in every detail. With a number of important replacements in key positions, the orchestra was revealed as undoubtedly the most perfect ensemble in its long and honorable history.

The second concert pair afforded a first local performance of Samuel Barber's Knoxville, Summer of 1915, with Judith Doniger as soprano soloist. From the poetic text of James Agee's script, Barber captured its atmosphere in a score of melodic interest, conservative in its language and appealing in its overall effect. Miss Doniger was successful in maintaining the mood of the work throughout. In addition, the singer gave a fine presentation of Agatha's Prayer and the Leise, Leise aria from Der Freischütz, adding Richard Strauss' All Souls' Day as an encore. Bach's Suite in B minor and the Tchaikovsky Fourth Symphony were given brilliant performances by Mr. Golschmann.

Exceptional interpretations of Chopin were enthusiastically applauded as Alexander Brailowsky, the soloist, regaled the audiences attending the third of the season's Symphony concerts. The E minor Concerto received an unforgettable performance, as did three extras by the same composer. A first local hearing of Frederick Jacobi's Music Hall Overture was given a hearty welcome for its brilliant display of ideas reminiscent of the attractions current in the amusement palaces of bygone days. The "London" Symphony of Vaughan Williams, almost a novelty on these programs, was treated to a vital, eloquent performance by Golschmann.

The Principia Concert Course got under way for the new season with the appearance of Gregor Piatigorsky, cellist *par excellence*, ably seconded at the piano by Ralph Berkowitz. The usual meticulous control, tonal opulence and deeply felt intrepretations again impressed the capacity audience. O. C.

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NEW YORK CONCERTS

(Continued from page 12)

Respighi's Stornellatrice and beautiful songs of Nin, Granados, De Falla and Turina. In the latter, the soprano offered her best singing, displaying interpretative warmth and ravishing vocal quality. Paul Berl was at the piano. M. C.

Sascha Gorodnitzki, Oct. 25, E.—Momentum and élan characterized the well-known pianist's playing of this program, if some hardness of tone and excess of vigor marred his interpretations of Chopin's A flat major Ballade and B flat minor Nocturne. He conveyed the excitement in the first movement of Beethoven's "Appassionata" Sonata, though he was inclined to slight inner rhythms and to rush tempi, particularly in the finale of that masterpiece. Mr. Gorodnitzki gave a steely brilliance to parts of Haydn's lovely F minor Variations and a silvery lustre to some high treble passages in Liszt's E major Polonaise. His performance of both books of Brahms' Paganini Variations displayed many noteworthy feats of dexterity and balance. E. B.

Bernard Leighton, Oct. 29, A.—This pianist has strong fingers and a remarkable dexterity. He opened his program with Bach's Vier Duette, following this with Hindemith's Third Sonata. Mr. Leighton has a tendency to stress percussive effects and his touch would gain by more color, but the musical foundation of his offerings is sound. He proved it in playing Schubert's Sonata in A major, op. 120, with refined lyricism. This quality was also shown in Chopin's Ballade in F minor, op. 52. The second half consisted of Six Dances in Bulgarian Rhythm by Bartok and Ravel's Gaspard de la Nuit, played with musicianship, rhythmical *élan* and expressiveness. H. W. L.

Ervin Laszlo, Oct. 31, E.—The 18-year-old Hungarian pianist played works of Schumann, Beethoven, Chopin, Ravel, Liszt, and Ross Lee Finney's romantically modern fantasy. Mr. Laszlo showed drive, confidence, and intelligence in much of his playing. He employed the right rhythms to indicate the shape and pulse of Beethoven's E flat major Sonata, op. 31, No. 3; brought adequate brilliance to parts of Liszt's Hungarian Rhapsody No. 6 and many delicate details to Ravel's Jeux d'Eeau. But his tone tended to be thin and edgy. He sporadically made excess use of the pedal to cover digital weaknesses, as in Chopin's "Revolutionary" Etude. And his pianism did not evoke the sustained poetry of the beautiful Andantino in Schumann's G minor Sonata. But his present development promises much. E. B.

Yara Bernette, pianist, Nov. 1, E.—Opening with a well-played Bach chromatic Fantasy and Fugue and the Sonata, op. 81A, of Beethoven, the Brazilian pianist reached her expressive climax in the Sonata, op. 22, by Schumann. In this, Miss Bernette revealed a gamut of tone color and emotional delivery only approximated in the classic group. Again, in the Brahms numbers and the following Debussy Suite, she tempered brilliance with tenderness, although her technical skill is impressive. The closing group listed Three Visions, Fugitives, and Sonata No. 3, all by Prokofieff. Miss Bernette has the additional gifts of a youthfully lovely appearance, dignity and sincerity. M. C.

Boys' Town Choir, Rev. Francis P. Schmitt conducting, N. Y. debut, Nov. 4, A.—This well-trained choir of 50 boys from Boys' Town, Nebraska, delighted a responsive audience. Their alert attacks, nice tonal balance, correct pitch and evenness of intonation maintained throughout the concert were to be praised. Included in the program was an arrangement of three Viennese songs collected by Father Flanagan shortly before his sudden death in Berlin two years ago, and sung as a posthumous tribute to the founder of Boys' Town. Also heard were classics, folk songs and American works by Cohan, Protheroe, Kern, Speaks and others. Able piano support was given by Bernard V. Pawloski. H. I. B.

Bernhard Weiser, Nov. 5, 5:30 p.m.—The pianist deserves high praise for his pioneering in the works of contemporary composers. He offered two world premieres. William Flanagan's Sonata is a work of powerful impact, in the opening Largo Andante and fine lyricism in the moving Andante cantabile, as well as brilliancy in the closing Allegro; Noel Farrand's Set of Five is a Suite of short pieces using the old forms but at the same time showing the personal and contemporary language of the youthful composer. In these works as well as in the Bach-Rachmaninoff Suite from the Violin Partita in E major, Beethoven's Sonata in E flat, op. 82a, Rachmaninoff's Eight Etudes-Tableaux, op. 33—heard for the first time in America—and Ravel's Tombeau du Couperin, the artist proved his fine technical gifts and musical imagination. H. W. L.

Solomon, Nov. 5, E.—With a program virtually tailored to his specifications, the British pianist, Solomon, gave his first concert of this season and repeated his previous triumphs. He played a Haydn Sonata in C, Beethoven's C minor Sonata (op. 111), Schumann's Kinderscenen, three Debussy Preludes, a Henselt Etude and Liszt's Twelfth Rhapsody. It was an evening of superlatively artistic piano playing, with no jarring note to mar the mood. Solomon, a sensitive artist with unerring hands, never forced his tone and yet managed to convey every shade of expression from exaltation and virtuosity to the simple, songlike evocations of the Schumann set. His Haydn was an especial delight, and it is difficult to see how the Schumann could have been played better. Solomon shifted his attack for the Beethoven sonata, using a stronger tone and much more pedal. His phrasing of the beginning of the adagio, and the first two variations which follow, was an example of selfless devotion to the ideals of a composer; and later Solomon was able to capture the ethereal quality of the final variations. His Debussy, as might be expected, was delicately colored; and he seemed to enjoy playing the flashy Liszt piece as much as the audience enjoyed hearing it. R. K.

TOWN HALL

Chamber Art Society, Robert Craft conducting, Oct. 21, 5:30 p.m.—An unusual program of modern works linked Schoenberg's Septet Suite, op. 29 (1927) and his Pierrot Lunaire (1912), Stravinsky's Chant Dissident (1919), and Webern's Three Songs, op. 18 (1925). All the works were extremely exacting, and the conductorial demands were met with surprising care for detail. The Schoenberg Septet in four movements, is a highly interesting score, with some fascinating coloring and structural details. The expressive lyricism in portions of

WHO'S WHO in CONCERT PROMOTION

ERNEST C. KIESWETTER, President, Topeka (Kan.) Community Concert Association. This unit of Community Concerts is celebrating its 20th anniversary. In 1931 the course had less than 400 members and presented three concerts. For 1950-51, there are 4,200 members, and a long waiting list. Current attractions: Risë Stevens, Chas. L. Wagner Opera Co. in La Boheme, Zino Francescatti, William Kapell, St. Louis Symphony, the Revelers Quartet. An enthusiast about the organized audience plan, Mr. Kieswetter points out that "it enables several thousand persons in Topeka to hear fine concerts at one-fifth to one-half the price they would pay in New York's Carnegie Hall."

this work, as well as in the now-classic Pierrot Lunaire (superbly voiced by Erika von Wagner) seems today even more striking than at the time of composition. The brief Stravinsky score, for flute, piano and solo voice (sung by Arline Carmen) and the three wisp-like Webern songs, for piccolo, clarinet, guitar and voice (Madelyn Vose, soloist) were other applauded offerings in an afternoon that ended with a triumphal ovation. Edward Steuermann was the masterful pianist. The other instrumental participants merited high praise.
R. M. K.

Susan Reed, Oct. 22, A.—This young soprano, who has earned quite a reputation for her singing of folk, ballads mostly of American, English and Irish origin, turned her talent to the rarely performed Songs of the Auvergne for her first mid-Manhattan appearance in three years. Accompanied by George Reeves (piano), David Weber (clarinet), Harry Shulman (oboe), and Avron Twerdowsky (cello), in an excellent transcription by Sam Feldman of the settings of Marie-Joseph Canteloube de Malaret, Miss Reed gave an exacting and careful performance of the beautiful but exceptionally difficult songs. At the conclusion there were many requests from the audience for repeats and the soloist accommodated most graciously. For the first and final sections of the program, Miss Reed devoted most of her attention to Irish and Southern Mountain ballads, accompanying herself on the zither, Irish harp and an instrument of unknown origin which she calls her "ever lovin'." Although Miss Reed has toured extensively for the past three years, her voice remains sweet and penetrating, and her charming manner is as unaffected as ever.
R. K.

Edward Hutchinson, N. Y. debut, Oct. 22, 5:30 p.m.—The pianist, third winner of the annual Jugg, Inc., Award, revealed unmistakable gifts in a program which included Beethoven's Sonata in F sharp major, op. 78, Brahms' Variations and Fugue on a Theme by Handel, Moussorsky's Pictures at an Exhibition, and several smaller pieces. In the opening group, two Choral-Preludes of Bach, Mr. Hutchinson's deep feeling and vigor were shown to good effect. However, the need of greater refinement and discipline in his work is apparent. Rhythmic liberties, some forcing of tone and carelessness robbed his playing of much of its persuasiveness. Two of the pianist's compositions, The Last Serenade and Devil's Holiday, gave further evidence of his preoccupation with virtuosity and sonority. When he learns to place less stress on aping the grand manner and more on the niceties of music, this performer will have much to offer. C. A. B.

Mona Paulee, Oct. 22, E.—Enviable musicality and real singing flair marked the recital of Mona Paulee. Her program offered classics, lieder and contemporary songs, without listing a single dull number. Vocally, the mezzo-soprano at times sounded less spontaneous than is her wont. There was much painstaking detail in delivery, but this served to some extent to limit her usual sweep of colorful tone. Nevertheless, Miss Paulee's program was consistently artistic and interesting. High points were the Handel Alleluja, from Esther; the group of Hugo Wolf; Henri Sauguet's unique and amusing fortune-teller songs, La Voyante; and the John Duke and Celius Dougherty songs. Milne Charnley was at the piano.
M. C.

Little Orchestra Society, Thomas Scherman conducting, Oct. 23, E.—The Little Orchestra Society opened its fourth season under its conductor-director with a program mixing old and new music, in accordance with the organization's principles. To celebrate the 70th birthday of Ernest Bloch, the list opened with his Voice in the Wilderness, symphonic poem for orchestra and cello obbligato. Unlike Berlioz's Harold in Italy, cast in somewhat the same form, Bloch's work delves deeper into expression of human emotions. Oriental coloring is again in evidence. The performance, with Milton Prinz as soloist, was a serious and devoted effort.

The second half was given over to Bach, in commemoration of his bicentenary. The Brandenburg Concerto No. 1 with Eugene Bergen, violin, Bruno Labate, the musically enchanting oboe player, Tony Miranda and Raymond Alonje, horns, and Mr. Prinz, viola, was played in a straightforward fashion. The Cantata No. 21, Ich hatte viel Bekümmernis, was sung by the Westminster Choir, Barbara Troxell, soprano, William Warfield, baritone, and Leslie Chabay, tenor. Though this cantata is not Bach's most distinguished, it deeply moved listeners by means of its artful choral settings and the emotional content of the arias. The evening was thus a pronounced success.
H. W. L.

Angelene Collins, Oct. 24, A.—This concert marked the Town Hall debut of Miss Collins, first recipient in five years of the Naumburg Voice Award. The young artist has an appealing stage manner and a fine soprano voice, intelligently employed. Only in the use of her top voice was there sometimes evidence of tension. Although everything was sung with excellent taste, Miss Collins seemed happiest in her French songs. Three compositions by Kagen received premiere performances, and works by Lully, Purcell, Mozart, Swanson, Schumann, and Brahms were also included. Paul Ulanowsky was the superb accompanist.
G. B.

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

Constance Keene, Oct. 27, E.—The exceptionally talented pianist featured Norman Dello Joio's Sonata No. 3, a stimulating contemporary score, of which the first movement, a Theme and Variations, is structurally most imposing. Miss Keene had sufficient skill to suggest through variety of touch and color the different styles of Dello Joio, Bach, Mendelssohn and Chopin. Outstanding for smoothness and clarity were her readings of most of Mendelssohn's Variations Sérieuses and Chopin's Preludes in G major, E minor, A major and F sharp minor. Bach's French Suite No. 5 sounded prettily, if the reading was not throughout vivid or poetic. In Chopin's dramatic G minor Ballade and Brahms' G minor Rhapsody, some dullish loud tones and blunted crescendi provided minor flaws. As a whole, the program showed an individual and gifted performer. E. B.

Ludmilla Berkwic, N. Y. debut, Oct. 28, A.—Resuming a career interrupted in Europe by the war, the pianist scored brilliantly in a powerful, expressive, and straightforward performance of the B flat minor Sonata, op. 35, of Chopin, the core of a program thoroughly tasteful, though traditional. It also included the organ Fantasia and Fugue in G minor of Bach in a transcription by Liszt, the Gavotte of Gluck in an arrangement by Brahms, Beethoven's Rondo a Capriccio, the Ballade, op. 52, in F minor of Chopin, two works of Debussy, Liszt's Sonetto 104 del Petrarca, and his transcription of La Campanella of Paganini. Miss Berkwic provided a particularly glistening rendition of Debussy's Jardins sous la pluie; drove in fine, steady fashion through the Bach fugue; and in the Beethoven rondo, avoided the noisy exercise-making to which this fine work is sometimes reduced. E. S. B.

Victor Stott, Oct. 28, E.—The Latvian baritone's recital was interesting for its first performances in this country of three Latvian songs, Far from Home, by Kalninsch, Memento Mori, by Zilinskis, and How Shall I Caress You, by Zalitis (the former two, though not markedly original, are highly expressive) and three American first performances, of which Kurt Roger's song, So We'll Go No More A-roving, was the most striking. Mr. Stott appeared to best advantage in the songs of his own country. Here he achieved an inwardness and abandon lacking elsewhere. His voice, while somewhat nasal, is pleasing; his breath control is good, and he has a commanding stage presence. Fritz Jahoda was a sympathetic accompanist. C. A. B.

Gerhard Kander, Oct. 29, A.—Mr. Kander's violin tone was warm in quality. His tasteful program opened with a fine reading of Corelli-Kreisler's La Folia. His excellent rhythmic sense was effectively exhibited in Prokofieff's Sonata in D major; his reading in the corner movements revealed grandeur, and lyric beauty in the Andante. The technical problems of the Scherzo were victoriously surmounted. In Brahms' Sonata No. 2, in A major, he showed sound and searching musicianship, as well as technical prowess. The latter was even more obvious in Wieniawskki's Concerto No. 2, in D major, which closed the concert brilliantly. Leo Mittman at the piano was a sensitive and musicianly partner. H. W. L.

Gina Bachauer, N. Y. debut, Oct. 29, E.—A new piano star was revealed in Miss Bachauer's first American appearance. The effect of her playing was impressive. There was, to begin with, a remarkable technical equipment, and in addition a spirit of clarity combined with the monumental. The Greek pianist opened her list with the Bach-Busoni Toccata in C. Her performance of the Haydn Sonata in E minor was fluent and limpid, achieving sparkle without severity. One of the tests of her program was Book II of the Brahms Paganini Variations, the formidable demands of which she dispatched in a manner to place her among the chief keyboard figures of the day. Liszt's Funerailles was also done superbly, its left-hand octave passages glinting. One of the most effective offerings was Ravel's Gaspard de la Nuit, which made a particularly brilliant impression. M. T.

Wanda Paul, Oct. 30, E.—The gifted Chicago pianist was heard in a recital consisting principally of Romantic compositions. Schubert's Valses Nobles, played with considerable charm, opened the concert and was followed by a sensitive performance of four Debussy Preludes. Brahms' Sonata in F minor, Chopin's Ballade in F minor, and shorter pieces by Szymanowski and Prokofieff completed the program. Miss Paul's playing was always musical, although she was most convincing in Chopin and Debussy works, and the lyrical sections of the other compositions. G. B.

Bach Aria Group, Oct. 31, E.—The first of three subscription concerts, directed by William H. Scheide, found the four singers and four instrumentalists assisted by a string ensemble. Later concerts will enlist the complete Saidenberg Little Symphony. In addition to the usual arias from cantatas, two complete works in this form were performed—No. 82, Ich habe genug, for bass solo, beautifully sung by Norman Farrow, and No. 166, Wo gehest du hin, wohin?—in which the four singers had solo opportunities. Other excerpts heard were the tenor aria, Erschüttre dich, from Cantata 99; the alto aria, Wie furchtsam, from No. 33; the familiar soprano air, Mein gläubiges Herz, from No. 68; that for the same voice from No. 151, Süsser Trost; the tenor excerpt, Handle nicht, from Cantata 101; and—especially beautiful—the alto aria, Wenn kommt der Tag from No. 70. Soloists were Jean Carlton, soprano, Margaret Tobias, alto, Robert Harmon, tenor, and Mr. Farrow, bass; and the instrumentalists were Maurice Wilk, violin; Bernard Greenhouse, cello; Julius Baker, flute, and Robert Bloom, oboe—all expert. R. M. K.

Thomas Brockman, Nov. 1, E.—Mr. Brockman regaled an appreciative audience with a program beginning with three Schubert pieces, the Bach Fantasy and Fugue in A minor, Barber's Sonata op. 26, Chopin and Debussy groups, Two Dances in Bulgarian Rhythm by Bartok and the Prokofieff Toccata. In the beginning, he was somewhat heavy-handed—perhaps because of nervousness—but later this flaw disappeared from a fleet and competent execution. By the time the Barber Sonata was played, Mr. Brockman was in full possession of his gifts, and produced some effective keyboard dynamics. He showed that he is also capable of delicate and gossamer effects in four Debussy pieces (played without pause), and ended on a note of brilliance with the Prokofieff Toccata. M. L. S.

Beveridge Webster, Nov. 2, E.—This resourceful pianist presented varied fare including the convincingly negotiated giant Bach Partita in D major as opening number and ending with the magnificently projected Chopin Ballade, No. 4, in F minor. Between came Schumann's massive Fantasia in C major, treated reverentially and with full display of Mr. Webster's impeccable technic, yet never sacrificing his warm musical tone production. Schoenberg's mathematically complicated Drei Klavierstucke, op. 11, set forth with skill, are despite their age of more than twoscore, atonal in tendency. Ravel's Gaspard de la Nuit gave free r in to Mr. Webster's technical wizardry and creation of atmosphere in a colorful opus. H. I. B.

Steven Kennedy, Nov. 3, E.—The baritone presented the Recit et Air de Cadmus from Lully's opera, Cadmus et Hermione, Chanson à danser (old French, 1613), two songs by Purcell, Man Is for Woman Made (arranged by Britten) and Since from My Dear, the aria of Alazim from Mozart's unfinished opera, Zaide, a Hugo Wolf group, the first performance in America of André Jolivet's Les Trois Complaintes du Soldat, the Trois Chansons of Jean Hubeau in a first New York performance, and closed with the first performance of John Duke's Five Songs to texts from Blue Hen's Chickens by Vincent McHugh. A good stage presence and general vocal persuasiveness made enjoyable a program whose content was of variable merit. The lovely Verschwiegene Liebe was handled with great sensitivity. The Jolivet trilogy, depicting the ordeal of a soldier searching for his wife and children at the fall of Paris in 1940, was impressive, especially in its closing minutes, and was interpreted with considerable conviction by the artist. It was far above the Duke and Hubeau works in musical quality and in originality; the vivid and pointed texts of the Duke songs in particular deserve better settings. Franz Rupp's accompaniments were superb throughout. E. S. B.

Mieczyslaw Horszowski, Nov. 4, A.—One of the outstanding pianists of our day appeared before an enthusiastic audience when Mieczyslaw Horszowski gave one of his all too rare recitals. With almost uncanny insight and imagination, he played Beethoven's gigantic Diabelli variations, and though the work lasts almost 50 minutes held his listeners spellbound. With the same familiarity of stylistic and musical requirements he interpreted Schubert's Sonata in A major, op. 120. The colors which he elicited from his instrument in the heavenly Andante were varied and his interpretation showed immaculate taste. Villa-Lobos' Guia Pratico, a series of six small pieces, benefited from the outstanding artistry of this interpreter. A grateful audience clamored for and received encores. H. W. L.

Juan Manen, Nov. 4, 5:30 p.m.—The Spanish violinist, an authoritative figure on stage, impressed his audience primarily by superb musicianship. Distinguished technical skill showed in the splendid fingering, the rapid trill and chordal work. The program included the artist's Concerto (da Camera), in which melodious thematic material was developed in colorful modern idiom. One felt that the composer, while ably handling the atonal idiom, betrayed a romantic feeling. His mastery of rhythmic design was seen in this and in other Manen numbers—his Lied, truly a song; Etude (No. 2), a study in perpetual motion; and a closing group of his arrangements of works by Paganini, Gluck, Daquin, and the Airs russes of Wieniawski. For these last, Felix Van Dyke was at the piano. Much interest centered on the Konzertstueck in C Major, uncompleted Beethoven work which Manen discovered in manuscript and completed, in accord with the style of the composer. This was beautifully performed by the soloist and an orchestra conducted by Herman Neuman. M. C.

Helen Lightner, Nov. 5, A.—The soprano featured songs of American composers Howard Swanson (two in first performances) and Leonard Bernstein, in a program which included the Poème de l'amour et de la mer of Chausson, Vier letzte Lieder of Richard Strauss, in a first New York performance, and songs of Schubert and Wolf. The artist gave warm treatment to the various lieder, a compelling evocation of the pre-impressionistic Chausson work, and a pleasant interpretation of Schubert's Der Hirt auf dem Felsen. Of the American group, the atmospheric Ghosts in Love, of Swanson, made the finest impression, although the somewhat less ambitious but thoroughly tasty Bonne Cuisine of Bernstein was delightful and sung with considerable relish. Arpad Sandor was at the piano; David Katz provided the clarinet obbligato for the Schubert work. E. S. B.

New Friends of Music, Nov. 5, 5:30 p.m.—The New Friends of Music opened their 15th season with a program including Aaron Copland's Two Pieces for string Quartet surrounded by two masterpieces by Schubert, the String Quartet in G major, op. 161, No. 15, and the Quintet in A major for piano and strings, op. 114 ("Die Forelle"). Executants were the Hungarian String Quartet (Zoltan Szekely and Alexandre Maskowsky, violins, Denes Koromzay, viola, and Vilmos Palotai, cello). In the quintet they were joined by Hortense Monath at the piano and Philip Sklar, string bass. The performances were all of outstanding quality. The string ensemble played with great finesse; especially their expressive pianissimo is remarkable. Miss Monath, one of the directors of the New Friends, proved her high capability as a chamber music player. Her stylistic sureness and exquisite taste were a decided asset in the quintet. The Copland work was a sincere and original offering of modern vintage. H. W. L.

CARNEGIE RECITAL HALL

Marie Layne, Oct. 22, A.—In a program devoted for the most part to arias and light opera selections, the coloratura soprano disclosed a voice of naturally pleasing quality and musical feeling. Other than this, the main impression was one of fine possibilities. The necessary study undoubtedly would obviate tremulousness, and bring out the inherent beauty of her tones. Poise and attractive stage presence are also among her assets. The accompanist was Dora Berger. D. B.

Memorial Concert for Eileen Zay, Oct. 22, 5:30 p.m.—Three former pupils of the late Mrs. Zay, all youthful and attractive, presented French and Italian arias and duets, songs in English, one in German by Wolf, and three Spinning Wheel Choruses arranged for a trio. Mary Maiuzzo, dramatic soprano, revealed sound vocal technique and commendable musical and dramatic conception in arias from Lalo's Roi d'Ys and Puccini's Suor Angelica, and clear enunciation in Wolf's Mausfallen-Sprüchlein.

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

Evelyn Reade's lyric soprano showed much promise, particularly in the high register, Margery Hyde sang coloratura soprano numbers with assurance. Duets from Delibes' Lakme and Puccini's Madame Butterfly were other features. The concluding trios were capably delivered. Alfred Patten played the accompaniments. Proceeds of the recital were dedicated to the Damon Runyon Cancer Fund. B. W. C.

Marienka Michna, Oct. 29, A.—The pianist offered four Scarlatti sonatas, two impromptus from op. 142 of Schubert, the Variations in D on a Theme by the Composer, op. 21, No. 1, and the G minor Rhapsody ,of Brahms, the Prelude and Fugue in A minor, op. 35, No. 1, of Mendelssohn, threeselections from Country Pictures, op. 9, of Daniel Gregory Mason, and three works of Liszt. Miss Michna tended to give a romantic character to the Scarlatti sonatas; where objectivity and sparkle are needed instead. But the artist's performances of the Schubert pieces revealed more firmness and the rare and difficult Brahms Variations were given an integrated reading, with richness plus clarity of texture fully suited to this composer. E. S. B.

Premieres for Festival of Britain

LONDON.—New scores written for the Sadler's Wells Ballet will be among the features of the Festival of Britain, which opens next May and will last five months. The program for the fete will be on a large scale, and will demonstrate the work of Britain's leading artists in every field.

The Arts Council of Britain is commissioning compositions in the spheres of opera, ballet, orchestra, as well as works in visual arts and poetry. Among composers who are writing scores especially for the series are Sir Arnold Bax, Dr. Arthur Bliss and Sir George Dyson. A competition for composers under 35 has been arranged, to contribute a work in concertante style.

There will be production in London and Edinburgh of new full-scale operas by Dr. Ralph Vaughan Williams (his The Pilgrim's Progress will be produced by the Covent Garden Opera) and Benjamin Britten (his new opera, Billy Budd, will be done by the Sadler's Wells forces at the Edinburgh Festival.) Cheltenham will hold its seventh festival of contemporary British music, together with an exhibition of modern artists of the nation.

In London, the aim of the music festival is to illustrate British traditions, tastes and skill in music. Besides grand opera at Covent Garden and Sadler's Wells, major features will include a concert by a choir of 1,000 voices picked from Britain's northern choral societies; a performance by massed bands and choir of a new work by Dr. Thomas Wood; and church music sung by 1,200 choristers.

Eleven British symphony orchestras and six chamber and string orchestras will participate. These will be conducted by British and foreign maestros—the latter including Stokowski, Koussevitzky and possibly Toscanini. There will be concerts for children, serenade concerts at Hampton Court and Kensington Palaces, a cycle of concerts of English song, and programs of works by English composers from 1300 to 1750.

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ROYAL MUSICIANS

(*Continued from page 7*)

of these, notably Julius Benedict (who was an Alsatian), August Manns and to a less extent Charles Hallé, were enthusiastic in raising the standards of taste, performance and composition in Britain, and all of them received recognition by being knighted.

A soldier, who died fighting against the armies of Napoleon, but also a musician of fine feeling and considerable ability, was Prince Louis Ferdinand of Prussia. He was a piano virtuoso of more than ordinary skill; probably his best-known composition was a Rondo for his own instrument. Nearly rivalling this in popularity was a Pianoforte Quartet (op. 6); he also turned out a number of other chamber pieces appreciated in his day.

Of the same family as the composer of Erwin und Elmire was Princess Augusta of Saxe-Weimar, who afterwards became the wife of William I, the first German Emperor, and is thus remembered as the Empress Augusta. She, like her feminine ancestors, was interested in music of a light and lively character, and the composition by which she was best known was a ballet, Die Maskerade. In addition a Military March and some light orchestral music by her won favor.

A few years younger than this Empress was Ernst II of Saxe-Coburg-Gotha, brother of Prince Albert, who composed no less than five operas, Zaïre, Toni, Caselda, Santa Chiara, and Diana von Solange,** which appeared under his own name, and a couple of operettas, Die Schwestern von Strassburg and Alpenrose, issued under pseudonyms.

The ill-fated family of the Grand Dukes of Hesse, which was almost exterminated by an air-accident in Belgium shortly before the beginning of the Second World War, has had almost as many musicians as the nearly related family of Hohenzollern. Of these, two brothers, Alexander Frederick (who was born blind) and Ernst Ludwig, were probably the most gifted.

Other Gifted Rulers

Of the princely family of Reuss, two members stand out for their talent and activity, in this case a father and son. Henry IV, who lived most of his life (1821-1893) at the castle of Ernstbrunn near Vienna, wrote chiefly chamber music, which was performed there, and seldom elsewhere, in spite of the high praise it won from some who heard it.

His son, also named Henry, was more active and possibly more all-round in his capabilities. He took the degree of Doctor of Philosophy and then joined the Brahms group by becoming a pupil of von Herzogenberg.

This family was related to both the Hohenzollerns and the Dutch royal line of Orange-Nassau. Of the last-named family few members appear to have been musicians, though the present occupant of the throne, Queen Juliana, plays the violin very creditably.

This by no means completes the catalogue of musical sovereigns, notable among whom is the present King Frederik IX of Denmark, a proficient conductor.

**His Diana enjoyed a hearing at the Metropolitan Opera in the season of 1890-1, and had a somewhat tepid reception.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 15. Boston Symphony Orchestra, CH, E; Betty Jean Hagen, violinist, TH, A; George Copeland, pianist, TH, E; Ruth Boyer, soprano, and Purdy Ungemack, tenor, TiH, E.

Nov. 16. New York Philharmonic-Symphony, Mitropoulos conducting, Milhaud's Les Choephores and Ravel's L'Heure Espagnole; soloists, Frances Greer, David Lloyd, Joseph Mordino, Mack Harrell, Ralph Herbert, Eileen Farrell, Edwina Eustis, Madeleine Milhaud, Westminster Choir, CH, E; Ernest Ulmer, pianist, TiH, E.

Nov. 17. New York Philharmonic-Symphony, Mitropoulos conducting: program same as Nov. 16; soloists, Frances Greer, David Lloyd, Joseph Mordino, Mack Harrell, Ralph Herbert, Eileen Farrell, Edwina Eustis, Madeleine Milhaud, Westminster Choir, CH, A; Simon Barere, pianist, CH, E; benefit concert, Susan Reed, ballad singer, Beveridge Webster, pianist, Joseph Fuchs, violinist, TH, E; Carmel Alcaro, pianist, TiH, E; Rowena Shapiro, pianist, CRH, E.

Nov. 18. Boston Symphony Orchestra, CH, A; Victoria de los Angeles, soprano, CH, E; New York Philharmonic-Symphony Young People's Concert, TH, A; Juan Manen, violinist, TH, 5:30 p.m.; Leah and Shirley Effenbach, duo-pianists, TH, E; Marjorie Mitchell, pianist, TiH, A; Louisa Miccio, pianist, CRH, E; Anne Pumilia, soprano, CFCH, E.

Nov. 19. New York Philharmonic-Symphony, Mitropoulos conducting, Ravel's L'Heure Espagnole; soloists, Frances Greer, David Lloyd, Joseph Mordino, Mack Harrell, Ralph Herbert, CH, A; Perry O'Neil, pianist, CH, 5:30 p.m.; Mischa Elman, violinist, CH, E; Jacques Abram, pianist, TH, A; New Friends of Music (Bach Aria Group), TH, 5:30 p.m.; Virtuosi di Roma, TH, E; NAACC, TiH, E; Mozart Trio, CRH, A; Marian Farina, mezzo-soprano, CRH, 5:30 p.m.; League of Composers, CRH, E; New York Flute Club, CFCH, 5:30 p.m.

Nov. 20. Jeanne Mitchell, violinist, CH, E; Ella Goldstein, pianist, TH, E; Loy Van Natter, baritone, TiH, E.

Nov. 21. Leonard Pennario, pianist, CH, E; Eugenia Snow, pianist, TH, E; Robert P. Skilling, pianist, TiH, E; Lee Garle, basso, CRH, E.

Nov. 22. Milton Thomas, violist, TH, E; Jessie Jennings, soprano, TiH, E.

Nov. 23. New York Philharmonic-Symphony, Mitropoulos conducting, Robert, Gaby and Jean Casadesus, pianists, soloists, CH, E.

Nov. 24. New York Philharmonic-Symphony, Mitropoulos conducting, Robert, Gaby and Jean Casadesus, pianists, soloists, CH, A; Michael Rabin, violinist, CH, E; Claude Frank, pianist, TH, E; Elizabeth Pesce, soprano, TiH, E.

Nov. 25. National Orchestral Association, CH, A; New York Philharmonic-Symphony, Mitropoulos conducting, Robert and Gaby Casadesus, soloists, CH, E; Guiomar Novaes, pianist, TH, A; Morning Freiheit, TH, E; Olga Zlater, mezzo-soprano, TiH, E.

Nov. 26. New York Philharmonic-Symphony, Mitropoulos conducting, Robert, Gaby and Jean Casadesus, pianists, soloists, CH, A; Orazio Frugoni, pianist, CH, 5:30 p.m.; Roland Hayes, tenor, CH, E; Lois Towles, pianist, TH, A; New Friends of Music (Albeneri Trio, Naomi Ornest, soprano, David Webster, clarinetist), TH, 5:30 p.m.; Gerard Souzay, baritone, TH, E; Thomas Fyle, baritone, TiH, A; Theresa Richards, soprano, TiH, E; Izabele Motakaitis, soprano, and Julia Rajauskaite, pianist, CRH, 5:30 p.m.

Nov. 27. Byron Janis, pianist, CH, E; Dorothy Minty, violinist, TH, E; Emil Danenberg, pianist, TiH, E.

Nov. 28. Philadelphia Orchestra, CH, E; Robert Harmon, tenor, TH, E; Helen Airoff, violinist, TiH, E; concert of the Society of the Classic Guitar, CRCH, E.

Nov. 29. Ruggiero Ricci, violinist, CH, E; Janice Mitchell, soprano, TH, E; Helen Lanier, mezzo-soprano, TiH, E.

Nov. 30. New York Philharmonic-Symphony, Mitropoulos conducting, Nathan Milstein, violinist, soloist, CH, E; Gladys Stein, pianist, TH, E; Cosmopolitan Chorale, TiH, E; Helen Maggia, mezzo-soprano, CFCH, E.

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MUSICAL JOTTINGS

The N. Y. Philharmonic board and members and conductor, **Dimitri Mitropoulos,** entertained the **London Royal Philharmonic** players at the Lotos Club on Oct. 29. . . .The former leader also interrupted a recent rehearsal of the Philharmonic to sign the scroll for the Crusade of Freedom, and the 103 players then affixed their signatures. . . . The orchestra will play 14 concerts in as many days at the Edinburgh Festival, under **Mitropolous** and **Bruno Walter,** opening on Aug. 21, 1951, with **Myra Hess, Serkin, Solomon** and **Francescatti** as soloists. . . .

Deficit of the "Met" in 1949-50 was $430,502, the largest in its career, **George A. Sloan,** board chairman, announced, and pleaded for repeal of admissions tax. . . . When the **Vienna Philharmonic** toured Scandinavia, Western Germany, Holland and Switzerland this fall, **Wilhelm Furtwaengler** and **Prof. Hanzl,** chairman of the orchestra, visited **Jan Sibelius** at his country estate in Finland. . . . A number of hitherto unknown epistles from the Sage of Bayreuth will be included in the book, Letters of **Richard Wagner**—The Burrell Collection, edited by **James N. Burk,** to be published by Macmillan early in December. . . . Novelties announced by the Paris Opéra-Comique for the present season include five operas, La Magicienne de la Mer, by **Paul le Flem;** Il Etait un Petite Navire, by **Germaine Tailleferre;** Madame Bovary, by **Emmanuel Bondeville;** Le Jeu de l'Amour et du Hasard, by **Henri Rabaud;** Dolores by **Michel Maurice-Lévy.** . . .

Rembrandt's Portrait of a Student has been sold by the children of the late **Mr.** and **Mrs. Otto H. Kahn** to the Cleveland Museum of Art, and they are giving the proceeds to the Metropolitan Opera to provide new scenery for several productions. . . . York, England, will hold a festival of music and other arts next June 3 to 17, with a number of British orchestras, choruses and artists participating. . . . **MGM Records** has entered the field of "classical" music with a new series of discs for three-speed machine. . . . The fourth **Intercollegiate Folk Song Festival** was held in N. Y. by members of various colleges and sponsored by the National Student Ass'n. of N. Y. University. . . . **William Schuman,** president of Juilliard School of Music, made a plea for the freedom of the artist at the convocation ceremonies opening the 46th year of that institution. . . . London critics were "cold" to recent premiere of a new musical, Dear Miss Phoebe, based on **Barrie's** Quality Street, with tunes by **Harry Parr Davies.** . . .

Mementoes of **Robert** and **Clara Schumann,** assembled by **Mrs. Edward Dickinson** of Rochester, N. Y., will be housed in a Museum, for which funds are being sought by the **Schumann Memorial Foundation.** This season three concerts will be given in Rochester by the **Mannes Trio. Dr. Rudolph Ganz** and **Grant Johannesen** to aid the project. . . . The **Havana Philharmonic** has been granted a subsidy of $125,000 by the Cuban Government and its guest conductors this season include **Frieder Weissmann, Ernest Ansermet, Igor Stravinsky, Thomas Mayer, Serge Koussevitzky** and **Guillermo Espinosa.** . . . **Dai-Keong Lee's** Second Symphony will be premiered by the San Francisco under **Pierre Monteux.** . . .

In 1951, Australia is offering to a composer who is a British subject a prize of a thousand Australian pounds for a symphony to celebrate the 50th jubilee of the confederation of six States of that Commonwealth. . . . **Alban Berg's widow** was to attend a concert performance of that composer's Wozzeck which **Jascha Horenstein** conducted with the Paris Orchestre National on Nov. 9. . . . **Uta Graf,** soprano, has been engaged for the Covent Garden Opera season. . . .

Felix Knight donated a **Puccini** manuscript, which he discovered in Italy, to the Library of Congress. . . . **Cleo de Mérode,** dancer noted at the Paris Opéra and Opéra-Comique fifty years ago, won one franc damages in a libel suit against **Simone de Beauvais** for a statement in a book published in 1949; suit was for $14,000. . . . **Mrs. Sadie Lee Slaughter,** widow of **Marion Slaughter** (Vernon Dalhart), who was one of the collaborators on The Prisoner's Song, died in West port, Conn. . . . The Barrier starring **Lawrence Tibbett** and **Muriel Rahn,** closed brief Broadway stay on Nov. 4. . . .

Jascha Heifetz has acquired the "Dolphin" Strad—the first professional violinist to own it since it was made in 1714—through Hill of London. . . . **Hundred Year Ass'n.,** awarding its annual prize to **Richard Rodgers** and **Oscar Hammerstein II,** had **Gen. Eisenhower, Deems Taylor, Rudolf Bing** and others among speakers at its dinner. . . . **Alicia Markova,** dancer, returned to the London stage for a triumphal recital after an operation. . . . **Anne Homer Warner,** daughter of **Sidney Homer,** composer, and the late **Louise Homer,** contralto, was married to **William Main Doerflinger,** U. S. Information Officer in Rome, who previously wedded the late **Joy Homer,** sister of the bride. . . .

Milton Rosenstock has formed the **Gotham Small Orchestra,** made up of former members of the CBS Symphony (which was disbanded); the group appears at Town Hall Nov. 12 and April 8. . . . **Local 802** has issued a rule that in future ukulele players must belong to the union. . . . **Jacques Singer,** who resigned the Vancouver Symphony conductorship, organized another orchestra in that city, the **British Columbia Philharmonic,** which plans eight concerts this season. . . . **The American String Teachers Ass'n.** and **Oberlin Conservatory** held a conference on strings during a recent weekend at the school. . . . **Frederick Jagel** and **Eileen Farrell** will be soloists in a concert version of Tristan und Isolde with the Rochester Philharmonic. . . . The **Mozart Orchestra** of the Henry St. Settlement Music School in N. Y. has been discontinued; its conductor, **Robert Scholz,** has formed a **Mozart Chamber Orchestra** for tours. . . . **Friedrich Gulda** flew back to London before expiration of his visa extension, because it was impossible to rearrange the dates for his Chicago and Boston concerts. . . . **Blanche Thebom,** "Met" mezzo-soprano, and **Richard Metz,** son of a late City Controller of New York, were married in Ft. Washington Collegiate Church, Manhattan, on Nov. 9. . . . Report from Frankfort states that the Berlin Philharmonic Orchestra, under **Furtwängler,** is seeking to make a tour of the U. S. next Spring. . . .

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De Volt Harp Class in Salzburg

Three exponents of harp-playing gathered around a Tyrolean peasant and his old-style instrument last summer on a mountaintop near Salzburg. They were Artiss de Volt, left, American harpist, of the faculty of the Mozarteum; Katerina Holl, solo harpist of the Munich Philharmonic; and Hermann Ertl, one of Miss de Volt's scholarship pupils. The three visitors rode up the mountain on

horseback, stopping off at a 200-year-old inn which has belonged to the same family throughout that period. There were five harps (like the one in the picture) in the house, all in active use; according to Miss de Volt, even the cook plays one. The boy (shown seated) was Maxl, who took time off from mowing the hay to regale them with Tyrolean folk music. Miss de Volt has been a faculty member of the Mozarteum in Salzburg since 1935, and was immediately invited to return after the war ended.

Back in America, Miss de Volt appears as soloist with the Albany Symphony on Dec. 10; gives a concert in Taccoa, Ga., Dec. 12; a formal concert in Atlanta in February; concerts at colleges in North Carolina, Kentucky, Georgia, Tennessee and Mississippi in February and March. On Jan. 5, Miss de Volt will play for the Music Club of Jacksonville, Fla. Her sister, Charlotte de Volt, violinist, joins her in the Southern tour.

Ferrier to Open Royal Festival Hall

Kathleen Ferrier, British contralto, has been engaged by Arturo Toscanini as soloist for the opening of the new Royal Festival Hall in London in May to inaugurate the Festival of Britain. The singer's European commitments prevent her return to the United States in 1950-51; she is touring England and the Continent, and appears at the Holland and Edinburgh Festivals. Her fourth American tour will be from Oct. 1 through Dec. 15, 1951.

Recital Awards by JUGG, Inc.

An award of a debut recital in Town Hall is bestowed each year on a young artist winner by JUGG, Inc. This year the award concert was given by Edward Hutchinson, pianist, on Oct. 22, and Theresa Green, soprano, was last season's debutante. Preliminary auditions are held annually by the organization, leading to the final choice. James A. Manley is president, and James R. Dumpson, chairman of the concert committee.

NEW RECORDS IN REVIEW

Capitol-Telefunken: One standard, and one not so standard, discs are among the new releases. The standard is Beethoven's Second Symphony with Kleiber and the Brussels Radio Symphony Orchestra (disc P-8116) in a powerful, sympathetic reading. On disc P-8115, the Los Angeles Chamber Symphony, conducted by Harold Byrns, couples Strauss' Duet Concertino for Clarinet, Bassoon, Harp and String Orchestra (his last work) and Honegger's Concerto da Camera. The Concertino sounds tired, though it is in the authentic Strauss idiom, and all who like the composer's music will want it; the Honegger piece is a rapid-moving, frequently exciting and at all times entertaining little work. Superb recording.

Cetra-Soria: Newest among Cetra's opera series (at the time of writing) is a complete recording of Strauss' Elektra, with Anny Konetzni in the title role, Martha Mödl (Klytemnestra), Daniza Ilitsch (Chrysothemis), Franz Klarwein (Aegisthus), Hans Braun (Orestes) and others, with the orchestra and chorus of Maggio Musicale Fiorentino conducted by Dimitri Mitropoulos (LP set 1209, 2 discs). The singing varies from merely passable to highly impressive; but in this album the orchestra is more important than the singers, and Mitropoulos' conducting is one of the more masterly things contemporary records has to show. His contribution alone would make the set a collector's item.

Haydn Society: A Violin Concerto in A major has recently been recorded by the Society, which claims that it is a first performance since the composer's death. Edith Bertschinger and the Collegium Musicum of Vienna under Anton Heiller are the musicians (HSLP 10-inch disc 1017). It is an interesting work of broad dimensions, with some of the usual felicitous melodic touches one has come to expect from Haydn, and both performance and recording are excellent. Hans Swarowsky and the Orchestra of the Vienna State Opera are heard in the symphonies Nos. 87 and 89, a routine (for Haydn) pair (HSLP-1018); and Franz Litschauer and the Vienna Chamber Orchestra play the symphonies Nos. 7 and 8, titled, respectively, Le Midi and Le Soir (HSLP-1016). Le Midi is the more interesting of the two: it has some fascinating pre-Beethoven passages. The interpretation, though, lags a little.

London: The usual large London list is headed by the Mozart Requiem, an unusual feature of which is the use of two boys for the soprano parts—Master Hans Breitschopf and Master Werner Pech. More traditional soloists are Walther Ludwig and Harald Proglhof, with the Vienna Hofmusikkapelle conducted by Josef Krips (10-inch LPS discs 230/1). The boys' sweet voices lend an interesting quality to the performance, which is otherwise a traditional effort, rather deliberate in tempo. Fine recording. Two more in the Gilbert and Sullivan series are Ruddigore and Yoemen of the Guard, sung by the D'Oyly Carte Opera Company. Ruddigore, one comes to realize, is a lot more fun than has been taken for granted.

For orchestra there are Strauss' Also Sprach Zarathustra, with Krauss and the Vienna Philharmonic (LLP-232), in a brilliant performance and recording; Beethoven's Seventh Symphony, with Kleiber and the Amsterdam Concertgebouw (LLP-240), completely played, with a curiously fast second movement; and four of Bach's Brandenburg Concertos, with Karl Münchinger and the Stuttgart Chamber Orchestra (Nos. 2 and 3 on 10-inch disc UPS-226; Nos. 1 and 5 on disc LLP-222). German thoroughness and solidity feature these performances. Among instrumental discs are the Paganini Caprices, Nos. 1-12, played as written—for unaccompanied violin—by Ruggiero Ricci, and very impressively, too (LLP-264); a coupling of Chopin's B flat minor Sonata with Beethoven's in E (Op. 109), played by Wilhelm Backhaus (LLP-266) in a massive, sonorous manner; and Chopin's F minor Concerto, neatly played by Ellen Ballon and the London Symphony conducted by Ansermet (LPS 10-inch disc 275).

RCA Victor: Some superb things are on Victor's current list, including a complete recording of Verdi's Rigoletto with Erna Berger, Nan Merriman, Jan Peerce, Leonard Warren, Italo Tajo and the Victor Orchestra conducted by Renato Cellini (LM-6101, 3 discs). This is a lively performance, well sung, recorded to perfection. Guido Cantelli and the NBC Symphony turn in a superlative reading of Hindemith's Mathis der Maler (LM-1089), coupled with Haydn's Symphony No. 93. Heifetz and the London Symphony conducted by Sir Malcolm Sargent play Elgar's Violin Concerto (LM-1090) in a broad, sympathetic manner, with Heifetz' impossibly fluent technique still unparalleled. Yehudi Menuhin couples his previous 45 RPM recording of the Bartok Unaccompanied Violin Sonata with a new one of Prokofieff's First Violin Sonata (LM-1087), and plays both difficult works as though he believed in them. Another worth-while set is the Poulenc Mass in G coupled to Britten's charming Ceremony of Carols (LM-1088), both given clean, well-balanced performances by Robert Shaw's Chorale. The Poulenc work has not been in American catalogues for many years, and is worth investigation as a twentieth century French Mass—sophisticated musically, yet simple and imaginative. Other LP discs include a strongly individual reading of the Brahms Fourth by Munch and the Boston Symphony (LM-1086), a properly relaxed treatment of Adams' Giselle ballet music by Irving and the Covent Garden Orchestra (LM-1092), and a performance by Flagstad of Grieg's song cycle, Haugtussa (LM-1094), in which the soprano shows that her voice is still as powerful as ever.

Vox: Heading the Vox list is a two-disc, 10-inch LP version of Hindemith's Requiem—When Lilacs Last in the Dooryard Bloom'd. The performance, in German, is by Elisabeth Höngen, Hans Braun, the chorus of the Vienna State Opera and the Vienna Symphony conducted by Hindemith (PNL-1760). Since this important contemporary work has not been recorded before, that alone is enough recommendation for investigation. Some of Hindemith's best music is contained in this work, notably the concluding section, which achieves a degree of intensity the composer seldom has duplicated. Another important Vox release is a first recording of the Bartok Rhapsody, played by Andor Foldes and the Lamoureux Orchestra conducted by Desormieres (PL-6410). Coupled with it are Bartok's Sonatine and Hungarian Peasant Songs. The Rhapsody is Bartok's Op. 1, and is a singing, Hungarian-sounding collection of folk melodies that already have the personality of Bartok inscribed upon them. It stems from Liszt but is far in advance of anything Liszt wrote in the field. The performance is superb.

Westminster: Dvorak's Symphony in E flat—an unnumbered one that is not included among the composer's five—is recorded by Swoboda and the Vienna Symphony, along with Dvorak's Scherzo Capriccioso (50-29). Both works are charming. The symphony, never before recorded and seldom played—one wonders if it ever was performed in this country—is a delightful friend with which to make acquaintance. Despite some academic traces, it moves naturally and melodically; and it is in the true Dvorak idiom. A pair of Prokofieff works are recorded on 50-31—the Divertimento (Op. 43) and Sinfonietta (Op. 5/48). Swoboda and the VSO again. The opus number of the Sinfonietta derives from the fact that it was composed in 1915 and revised in 1929. Both are pre-Soviet Prokofieff, rather slight works, but full of his puckish imagination. Neither has been recorded before.

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NEW PUBLICATIONS IN REVIEW

Books: The Oratorios of Handel, by Percy M. Young. The Romance of the Mendelssohns, by Jacques Petitpierre. Essays on Opera, by Egon Wellesz. The Songs of Henri Duparc, by Sydney Northcote (Roy Publishers, N. Y. $4.50, $4, $3.75 and $3.50 respectively). Each of these four books is a contribution to its field. Mr. Young's book on the Handel oratorios examines in detail each of Handel's works in that form. There is no equivalent study in English. Furthermore, the book has the virtue of being well written—frequently witty, always urbane, always enthusiastic about the subject matter. The author does not hesitate to include contemporary allusions when indicated, and there also is an interesting chapter on Handelian singers. Highly recommended. Mr. Petitpierre's book discusses Cecile Jeanrenaud, Felix Mendelssohn's wife. Hardly anything about her is known, and Mr. Petitpierre, an antiquarian and a descendant of his subject's godmother, throws considerable light on the young lady and, incidentally, on the composer. The book, written in a rather charmingly old-fashioned way, is profusely illustrated. Egon Wellesz's book concerns itself mostly with baroque opera. There are chapters on the beginnings of opera in Vienna, Italian musicians at the Austrian court, and several detailed examinations, with musical illustrations, of works like Cesti's Il Pomo d'oro or Schmelzer's Balletto a cavallo. The last section of the book, Three Lectures on Opera, takes the reader to the present century and to the music of Mr. Wellesz himself. Sydney Northcote's little manual on Duparc is the only one in English. The text discusses the composer himself, the poets he set to music, and an examination of each of the 14 songs upon which Duparc's fame rests.

Studies in Medieval and Renaissance Music, by Manfred Bukofzer (W. W. Norton & Co., Inc., $6). In his preface, Mr. Bukofzer writes that "this volume is addressed not only to professional musicologists and to scholars in other fields interested in the period discussed but also to music students who want to learn about the scope and method of musicology, and to those of the general reading public who take an interest in the historical approach to music." The general reading public had better be warned, though. The writing is highly technical and abstruse, and the subject matter concerns itself with such musicological exotica as two fourteenth-century motets on St. Edmund, the music of the Old Hall Manuscript, the foundations of fragment, Holy-Week Music and Carols at Meaux Abbey, the beginnings of choral polyphony, "Caput: A Liturgico-Musical Study," and other subjects. Mr. Bukofzer is an authority in his field, and there are few around who can discuss his findings on his own terms. This is American musicology at its best.

Viola and Orchestra: Fantasy for Viola and Orchestra, Op. 38, by Gardner Read (Associated Music Publishers, Inc. Piano score, $1.50). In one movement, this Fantasy is a real concert piece. While the piano reduction only suggests the orchestration, one visualizes a work with rich brass harmonies and powerful chordal effects. The writing for the solo instrument is not easy, requiring a strong bow arm and pliable finger technique. The composer has provided varying emotional moods, from highly dramatic sections to marked lyric ones; and he ends the work with a tremelo double-stopped flourish for solo instrument, concluding with a heavily bowed octave.

String Quartet: String Quartet, No. III, by John Verrall (An Oliver Ditson Edition; Presser Co., Bryn Mawr. Score $1.50, Parts $3). A strong, powerful quartet in three movements, this is the product of a talented composer. The first movement, Allegro molto, opens with a theme played by all four instruments in unison. The rhythmic structure of this theme is felt throughout the movement, which closes as it opened—the theme played in unison. The slow movement is an Andante tranquillo, with some sensitive chromatic writing, interspersed with an allegro; and the finale is marked Vivace. Here again the opening theme is played in unison, and it leads into strongly melodic sections. Verrall does not mind a few dissonances, but his writing has a strong tonal sense. The work is in G minor.

Two Pianos: Variations on Yankee Doodle, by Mario Braggiotti (G. Schirmer, Inc. $2). These variations are composed in the manner of Bach, Beethoven, Chopin, Debussy and Gershwin. The Bach, of course, is a fugue, well worked out. Beethoven enjoys an Andante sostenuto (notice the Appassionata worked in) followed by a rattling Allegro con Brio. Chopin is treated in a berceuse-like manner, with the expected decorations, and both Debussy and Gershwin are cleverly handled. Pianists should have fun with these, and audiences should be amused.

Le Bobino, by Richard Franko Goldman (Southern Music Publishing Co., Inc. $1.75). Subtitled "A Burlesque in Three Scenes," Le Bobino takes its name after a popular music hall in Paris. In a note to this score, Mr. Goldman writes that "its inimitable feature was its ten- or twelve-man orchestra. What they played can hardly be described except in sound, and it is the intention of this Suite . . . to recapture some of the music of Le Bobino as it was in the 1930's." There are an Overture, Entr'acte, and Le Jazz Cold. All three movements are filled with a sentimental sort of musty old ragtime, handled in a nostalgic manner and good taste. Concert two-piano teams have a rousing audience getter in this Suite.

Awake, Thou Wintry Earth, by J. S. Bach, arranged by Leslie Russell. Polish Polka, by Grace Williams (Oxford University Two-Piano Series edited by Bartlett and Robertson. $1.25 and $2). The Bach work arranged by Leslie Russell, is adapted from the Church Cantata No. 129, and is the chorale in that work. It is a typically long-phrased, noble chorale melody, and Russell has treated it with dignity, in an orthodox two-piano arrangement. Grace Williams' transcription of the Polish Polka is based on the tune Husia Susia, a rhythmic melody in common time. Without becoming too elaborate, Miss Williams has written a pianistic and cheerful elaboration of the melody.

Piano Solo: 12 Etudes, Op. 39, by Edward MacDowell. Prelude and Toccata, by William B. Goldberg (Paragon Music Publishers, $1.50 and 60c). MacDowell's Etudes, which are not played as much as they should be, are his Op. 39, and are named Hunting Song, Alla Tarantella, Romance, Arabesque, In the Forest, Dance of the Gnomes, Idyll, Shadow Dance, Intermezzo, Melody, Scherzino and Hungarian. As etudes, they touch on various technical aspects from double notes to scales and finger exercises. As music they derive from the Liszt-Grieg-Schumann idiom, with plenty of individuality and charm. The Shadow Dance and Hungarian are separately available. Goldberg's Prelude and Toccata on Four Tones, is a dissonant and difficult work in the modern style. It requires strong wrists and fingers, and a soloist who is in sympathy with current trends in piano writing.

Nocturne in E and Nocturne in F sharp minor, by Norman Dello Joio (Carl

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Fischer, Inc. 50c and 60c). The Nocturne in E shows Dello Joio's melodic felicity. In that respect he is one of the most gifted of American composers, and the short forms are especially satisfactory for him. There is something of a neo-Chopinesque flow in the Nocturne in E, though with some dissonantal touches that would scarcely have passed muster in 1835. The F sharp minor Nocturne also is a charming present-day adaptation of Chopin's idiom, done with sincerity and originality.

Piano Concerto: Concerto No. 3 in E flat Major, op. 75, by Tchaikovsky (Paragon Music Publishers, Two-Piano Score: $2.50). The least-played of Tchaikovsky's three piano concertos, and one of the least played of his works in general, this edition (solo piano with orchestra reduced for second piano) might arouse some interest on the part of pianists.

Mixed Voice

Southern Ships and Settlers; Miles Standish; As I Went A-Walking One Fine Summer's Evening; Annie Laurie; March of the Men of Harlech; Creep Along, Moses; and Choral Scherzo on a Well-Known Tune (Listen to the Mocking Bird), all by Gail Kubik (Southern Music Publishing Co., Inc. 22c, 40c, 18c, 15c, 16c, 18c and 18c). The first two mentioned are choral profiles. Southern Ships and Settlers concerns itself with men like James Oglethorpe and Lord Baltimore, while Miles Standish is an extended vigorous and humorous profile of his one-man assault on Tom Morton's Merry Mount and his "pretty Maypole." Both are for a double choir of mixed voices. Annie Laurie has a ballad type arrangement and As I Went A-Walking is an American folk song sketch; both have all parts doubled except the soprano, and are to be sung a cappella. Of the final three, March of the Men of Harlech is performed with piano and the other two are a cappella; all are for single alto with STB doubled. Ballad of the Two Mothers, by Henry Cowell (Peer International Corp. 20c). This is an a cappella setting with a piano part for practice. It calls for double sopranos and basses.

DOWN PUBLISHERS ROW

Contests: The Women's Association of the Baltimore Symphony Orchestra is sponsoring a competition for an orchestral work by a Maryland composer not to exceed ten minutes' duration. It will be premiered by the Baltimore Symphony under the direction of Reginald Stewart during the 1951-1952 season. Deadline for entries is March 15, 1951. For information write Dr. Lubov Breit Keefer, 3818 Tudor Arms Ave., Baltimore 11. . . . Another localized contest is the Second Annual Richard Oppenheim Memorial Award for Ohio Composers. The contest is for an orchestral compositions of five to eight minutes in length and the award is $100 in cash and a performance by the Canton Symphony during 1951. Deadline is Dec. 1, 1950. For contest rules write the Canton Symphony Association at 1717 Market Ave., N. in Canton.

New Works: The third David Diamond Symphony (published by Southern Music Publishing Company) will have had four performances since its premiere with the Boston Symphony on Nov. 3 before the month is out. It was repeated in Boston on Nov. 4, played almost simultaneously with the premiere in Boston by the Juilliard School of Music Orchestra on Nov. 3 and will be heard in Brooklyn on Nov. 17 and in New York on Nov. 18 during the regular visit by the Bostonians. . . . From Ned Rorem comes word that his song cycle Flight for Heaven for bass-baritone is to be premiered by Doda Conrad at the League of Composers concert in New York. Two European first performances this winter of Rorem's music are the Quartet No. 2 played by the Pascal String Quartet in Paris in December, and the Symphony No. 1 to be conducted by Jonathan Sternberg on an all-European broadcast from Zurich in January. Rorem is now in Morocco working on a cello sonata for Pierre Fournier and a new piano concerto for Julius Katchen.

Medley: The U. S. Section of the ISCM announces that the International Music Fund activities are now being assumed by UNESCO. The Fund was founded in 1948 by the ISCM U. S. Section, with Dr. Serge Koussevitzky as Honorary President. . . . Joseph Haydn, Franz Schubert, Meister der Tonkunst, a study of the two composers, by Alfred Moos, has been published by Wittmer & Cie, Basel (in German). . . . Robert Hernried's one hundred and first piece has just been published. It was issued by J. Fischer and Brother and is a chorus with piano accompaniment titled Gossamer Threads, dedicated to the Vienna Boys Choir.

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SCHOOLS and STUDIOS

NFMC Sponsors Peabody Conservatory Scholarship

BALTIMORE, MD.—The National Federation of Music Clubs is sponsoring a three-year scholarship at the Peabody Conservatory of Music in violin, viola, cello or double bass. The scholarships, suggested by the Peabody Alumni Association and Reginald Stewart, director, is valued at approximately $1,500 and is to be a standing offer, awarded biennially. Nationwide contests for the first award will begin in March and proceed to districts, with the finals held in May at the convention of the NFMC at Salt Lake City. The scholarship winner will enter Peabody next fall. Candidates must be between the ages of 18 and 25 and the contest will be judged on the basis of talent and potential ability rather than on performance. The winner will receive a full three-year course at Peabody, offer a solo recital at the school and appear as soloist with the Baltimore Symphony Orchestra conducted by Reginald Stewart.

Town Hall recitalists in New York this season include two Peabody faculty members—Virginia Reinecke, pianist, who appeared on Oct. 14 and Frederick Griesinger, pianist, scheduled for Jan. 4.

The Peabody Conservatory is now in its 83rd season. New appointments to the advanced department faculty include George Markey, organist; Joseph E. Fischer, trumpeter; Jan Tomasow, violinist and conductor of the Peabody Orchestra; and Donald Palosky, director of instrumental music in the school music department and conductor of the Peabody Band. Grace Newsom Cushman teaches keyboard harmony in the advanced department and offers new courses in musicianship in the preparatory department. Dorothy E. Schaub teaches speech and vocal diction in the preparatory department.

Hugh O'Meagher, preparatory piano department instructor, heads the first suburban branch of the Conservatory, which is being established this year at Glendale Elementary School in Glen Burnie, Md.

Andrea Palestrina for Marymount

Andrea Palestrina has been appointed head of the vocal department of the Opera Workshop of Marymount College, Tarrytown, N. Y., teaching, three days each week, voice technique, interpretation and repertoire. The workshop's activities will include a performance of Berlioz's L'Enfance du Christ on Dec. 17 and a complete presentation of Gluck's Orfeo in April. Both will be under the musical direction of Hugh Ross.

Singers from Mr. Palestrina's New York studio are appearing extensively. Joan Diener, dramatic coloratura soprano, has made her first dramatic appearance as juvenile lead in Wolcott Gibbs' Season in the Sun. Susan Cabot, dramatic soprano, has signed a seven year contract with Universal Pictures and has completed three films as leading lady opposite Van Heflin, Humphrey Bogart and Jon Hall. A recent engagement with the After Dinner Opera presented Sylvia Stallman in first roles in Marc Blitzstein's Triple S.c, Kupferman's In the Garden, and Vaughan-Williams' Riders to the Sea. Miss Stallman has been engaged by the Nashville (Tenn.) Symphony as soloist in Honegger's symphonic psalm King David. Completing a long run as first soprano in The Beggar's Opera at Carnegie Recital Hall, Wana Allison has now been engaged as singer-dancer in the new Broadway production Guys and Dolls. Ray Hyson has concluded three months with the Gay Twenties Revue in Chicago. Joseph Naron was guest soloist with the Lion Oil Symphony over the air and in concert. Back from appearances in Cuba with the Havana National Opera, Whitfield Lloyd, mezzo-soprano, is now touring the Middle West as Hansel in Hansel and Gretel.

DEBUTANTE . . . Olga Zlatar, mezzo-soprano, artist-student of Gertrude H. Giesinger, will be introduced to New York on Nov. 25 in Times Hall. She has appeared in South America and Mexico.

Alberti Holds Third Houston Class

For the third successive year, Solon Alberti visited Houston, Tex., for a master class under the personal representation of Lillian Cooper, one of the leading voice teachers there. Many of the city's vocal instructors took advantage of Mr. Alberti's stay to further their own work.

Bettye Hairston, soprano, one of Mrs. Cooper's young artists who has studied with Mr. Alberti for the past five seasons in Houston and New York, sang the roles of Natalie in the Merry Widow, Dolly in Rio Rita and Mascha in The Chocolate Soldier in the past summer's operetta season in Houston under the direction of Jay Blackton. She also understudied all the leading soprano parts in all ten productions given. Later, she repeated her role in The Chocolate Soldier in Fall River, Mass., and in Bonneville, Pa.

LuCretia Ferre, soprano, David Seegmiller, tenor, and Ross Lynch, bass, gave a recital, with Mr. Alberti at the piano, at the Bath and Tennis Estates in Westport, Conn. Stanley Propper, bass, was a member of the octet singing the High Holiday services at the Jewish Theological Seminary. Jan Eaton, soprano, appears weekly on the television Show of Shows (Saturdays, NBT), with Sid Caesar as MC. A winner on one of Arthur Godfrey's Talent Scout programs, George Sawtelle, tenor, received three appearances on the Chesterfield Hour, which led to his being signed by an agency. Rose Mary Stevens, mezzo-soprano, gave a recital at Carl Fischer Concert Hall on Oct. 8. She is a member of the Choral Group which sings weekly over WABC on Sunday mornings from Trinity Church. Homer Donohoo, tenor, was heard in recital at Carl Fischer Concert Hall on Oct. 22.

Operas at N. Y. College of Music

The opera class of Leopold Sachse at the New York College of Music will present several performances of Weber's Der Freischuetz in the spring. The opera will be given in a new English translation by Ruth and Thomas Martin. Siegfried Landau is musical director, and all roles are to be sung by members of the class.

Juilliard Orchestra in Concert

The early season's concert of the Juilliard Orchestra (Section 1) under the efficient direction of Jean Morel, included a program of interest and variety. The first half was devoted to the Flying Dutchman overture of Richard Wagner and the Symphony No. 39 in E flat, of Mozart, both performed in well balanced, tonally integrated fashion.

The orchestra also presented Virgil Thomson's short composition, Wheat Field at Noon. The general atmosphere of calm and quiet is dominant throughout, relieved at times by lighter touches by flute and harp. The impressionist color and use of dissonance in an unusually well woven harmonic texture were interpreted skilfully.

The concluding number was the premiere in New York of David Diamond's Third Symphony. In this the young musicians gave a splendid accounting of their ability to coordinate contrasting moods of extreme lightness and dynamic power. The brilliant scherzo was delightfully played. Conductor Morel at all times exhibited well disciplined and artistic control of the orchestra. M. C.

Pons Features LaForge Songs

Lily Pons, in recitals in Seattle, Wash., and Portland, Ore., last month, featured two songs, the Window Pane and To a Messenger, by Frank La Forge, who accompanied her. The Window Pane is dedicated to the soprano. Mr. La Forge has returned to New York to resume teaching at the La Forge-Berúmen Studios. Walter Cassel, baritone of the New York City Opera and Mr. La Forge's pupil, gave a song recital for the Schubert Club of Stamford, Conn., with Stewart Wille at the piano. Thomas Mullady, pianist, pupil of Ernesto Berúmen, gave a recital at the studios, and made other appearances in and around New York, prior to his return to Johns Hopkins.

Converse College Appointments

SPARTANBURG, S. C.—Two appointments to the faculty of the Converse College School of Music, Spartanburg, S. C., were announced recently by Edwin Gerschefski, dean: Katharine Culyer, former head of the voice department at Anderson College, Anderson, S. C., to the Converse voice departmnet; and Rachel Barron Pierce, professor of organ. Miss Pierce held a similar position at Limestone College, Gaffney, S. C.

Zenka Stayna Studio Moved

Zenka Stayna has moved her vocal studio to the Hotel Ansonia. Besides several pupils who have been members of the Metropolitan Opera, Mme. Stayna is the teacher of Mary Vucorich, voice teacher at Bethany College, Bethany, W. Va.; Ilona Massey, film star; Diana de Sanctos of the Los Angeles Opera.

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Herta Sperber Opens Providence Studio

PROVIDENCE, R. I.—Herta Sperber, singing teacher of New York, has opened her own studio here in the Conrad Building, which she will conduct in addition to her activities in New York. Advanced students will be presented in opera and concerts, as in previous years, with the added advantage of exchange performance between New England towns and New York. Sperber students will be heard in The Messiah, presented by the Oratorio Society of Providence in December. Norma Piccirilli, contralto, is appearing weekly on television, and Theresa Martin, soprano, will be heard in Menotti's The Telephone.

Theatre Wing to Continue

Announcement has come from the American Theatre Wing that this organization, founded in 1946 after the closing of the Wing's Stage Door Canteens to retrain veterans of the entertainment world, may become permanent, continuing after the veterans' benefits under the GI Bill of Rights are no longer available. It may also be opened to non-veteran professionals in all branches of the entertainment industry. The announcement was made after a special meeting of the Wing Board by Mrs. Martin Beck, chairman of the board and secretary. Reports were made at the meeting by Charles Vance, director; Vera Allen, chairman of the advisory committee of the program, Richard Beckhard, chairman of the faculty steering committee, introduced instructors Dolf Swing of the music division, Ernest Carlos, dance division, and Dorothy Sands, theatre division, who pledged the loyalty of the faculty to the new project.

Wilkins Flute Scholarship

A scholarship for study of flute with Frederick Wilkins at the Manhattan School of Music during the spring term beginning Feb. 1 has been established anonymously by a patron of the school. Flute students between the ages of 17 and 22 are eligible, and are asked to apply in writing to the School, 238 E. 105th St., New York 29. Applications should be received by Dec. 15. Mr. Wilkins plays solo flute with the New York City Opera and Ballet orchestras, with the Chautauqua Symphony and Voice of Firestone orchestras.

Alba Clawson Singers Active

Jo Sullivan, artist-pupil of Alba Clawson, has been given the part of Julie in Let's Make an Opera, opening on Dec. 13. Kathryn Laude is on WNBT four nights a week with The Honeydreamers, and will be guest soloist with the Norwalk Philharmonic on Feb. 19. Another singer from Miss Clawson's studio, John O'Brien, is singing with The Guardsmen on tour, featured several times during the act.

SCHOOL NOTES

In the issue of Oct. 15 it was erroneously stated that Leo Podolsky was "the only American representative" of the faculty of the Mozarteum, Salzburg, Austria. Artiss de Volt, American harpist, joined this faculty in 1935, and has been a member ever since, returning immediately after the war.

Prof. Viktor Fuchs of Hollywood, Calif., has been invited to be one of the judges in the Jury of the Competition (voice), to be held in Salzburg, Austria, in June, 1951, during the International Music Olympiad.

Three prominent musicians have joined the faculty of the Cosmopolitan School of Music, Chicago: Tauno Hannikainen, instructor of advanced conducting and director of the School orchestra; George Lawner, musical staff member of the New York City Opera, director of the Opera Workshop; and Alexis Kuchunas, assisting with the Opera Workship.

The LaPuma Opera Workshop announces the following performances at the Community Center Auditorium for the second half of November: Nov. 19, Don Giovanni; Nov. 25, children's matinee of Hansel and Gretel (in English); Nov. 26 (evening), Faust. On Nov. 12 an orchestra program was given, with soloists and ballet.

Eugenia Snow, pianist, gave a recital at Adelphi College, Garden City, N. Y., on Nov. 9. Artists appearing there in October included Angelene Collins, soprano. Adeline Novak, who is studying at the College as winner of the Risë Stevens Music Scholarship, was a soloist at the Evening Vesper Concert of the Senior Choir of Christ Lutheran Church, Flushing, on Oct. 29.

The Paganini Quartet was heard on Oct. 24 in Yakima, Wash., on the Guest Artists Concert Series of the Wilson School of Music.

The Associated Music Teachers League held its monthly meeting in Steinway Concert Hall on Nov. 9. There was a memorial service for Bernard Ravitch, a late member and charter member; Rose Raymond, president, played a Bach Adagio, and Charles J. Beetz, chairman of the board, and Isabel Lowden, president of the Music Education League, paid spoken tribute. Later, Marion Bauer spoke on Teaching Fundamentals of Music, and Miss Bauer's Dance Sonata was played by Dorothy Eustis, pianist.

Placement Service for Teachers

Elizabeth King, manager of The Music Teachers Placement Service, expresses the belief that in a majority of instances, "it is the teacher with the Master's degree who gets the job. Schools and colleges in these days," she says, "require teachers who really know how to give the average student sound musical training and background. This kind of teaching is a profession requiring specific preparation, just as any other profession does. It means a study of the psychology of learning, as well as solid grounding in academic knowledge of music.

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Cincinnati Symphony Signs With London Gramophone Corp.

CINCINNATI.—The Cincinnati Symphony Orchestra on Oct. 30 signed a two years' recording contract with London Gramophone Corporation. The present plan calls for British engineers to come to this city next April for recording sessions. The contract calls chiefly for L. P. recordings, to be conducted by the American musical director of the ensemble, Dr. Thor Johnson.

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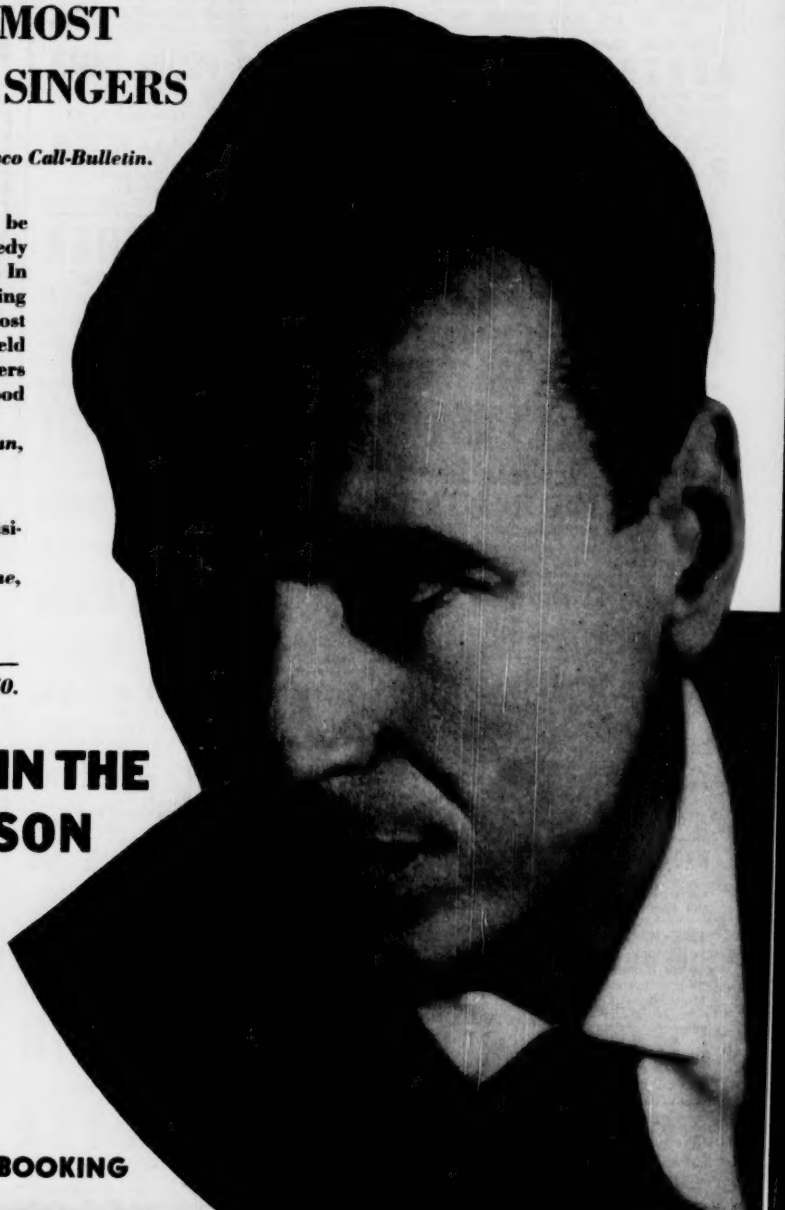

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